VOGUE

INCORPORATING VANITY FAIR

Spring Shopping

6 New Ways to Look . . .
New Accessory Colours
8 Pages for Older Women

V O *March 15, 1941*
PRICE 35 CENTS
40 CENTS IN CANADA
COPYRIGHT 1941, THE CONDÉ NAST PUBLICATIONS, INC.

IT'S AN OLD AMERICAN CUSTOM

YOU will find in Wamsutta *Supercale** sheets an exquisitely fine fabric with a soft smooth finish that becomes even *smoother* with laundering. Wamsutta's exclusive EQUI-TENSION process helps to give them a *more even weave* and *greater tensile strength* to resist wear. *Lighter* than other sheets, they cost *less to launder*. Beautiful and luxurious though they are, they *last longer*, as five generations of American housewives have proved.

YOU, TOO, CAN PROVE IT. *Send 30 cents for a special boudoir pillowcase of Wamsutta Supercale (size 12" x 18", not sold in stores) and make your own tests by actual use. We will be glad to send you, free, "A Guide for the Bride," to help estimate sheet and pillowcase needs for any size of budget. Address: Dept. V-1.*

WAMSUTTA MILLS, New Bedford, Mass. — *Since 1846, The Finest of Cottons*

100% AMERICAN COTTON MADE IN U.S.A.

"The girl who catches the bride's bouquet is going to be married within a year"

Tossing her bouquet to her bridesmaids is now as time-honored a custom for the American bride as having Wamsutta *Supercale* sheets for her trousseau. . . . A stock of beautiful, long-wearing Wamsutta is the best investment a girl can make, the most welcome of shower gifts, the loveliest of wedding presents.

WAMSUTTA *Supercale* **SHEETS**

*REG. U.S. PAT. OFF.

Bonwit Teller

Nettie Rosenstein

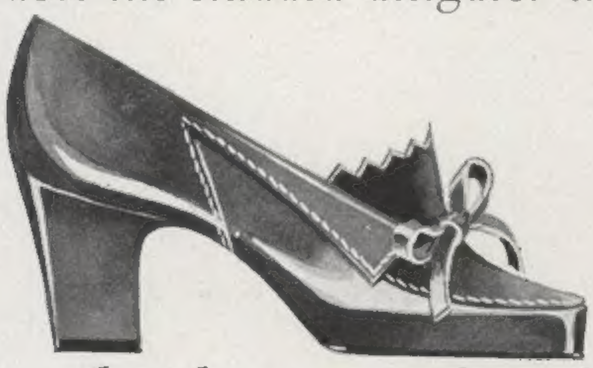
One of the greatest dressmakers of all time, Nettie Rosenstein, has, nevertheless, a superb hand with a suit. Always of the softest type of wool—in this case jersey—cut and sewed with a dressmaker's knowledge of how to make the most of a pretty bosom line, a curving waist, a smooth hip. *Chloe,* shown here, comes in a specially dyed shade of bright navy and in Rosenstein's own clove brown. Jacket and skirt of jersey with wonderful shirt of cotton piqué with fluted frill edged with imported val lace. Misses' sizes, 215.00

DRESS SALON—SIXTH FLOOR

FIFTH AVENUE • NEW YORK

DELMAN

does his studded alligator in polished navy

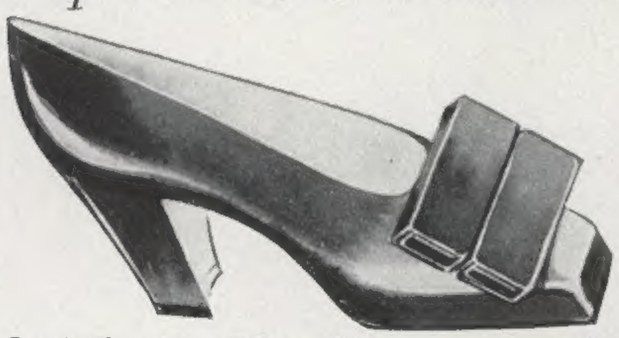


notches the navy suede on his navy calf step-in

bands his next-to-nothing navy suede in alligator

lassos—in real rope—his navy calf pump

drapes his urban turban sandal in navy suede



boldly buckles his navy calf suit pump

Faithful to Navy

So Delman features navy among his spring colors

Bergdorf Goodman, New York
Ransohoffs, San Francisco
Neiman-Marcus, Dallas
Blum's-Vogue, Chicago
Joseph Horne Co., Pittsburgh
The Blum Store, Philadelphia
L. Bamberger & Co., Newark
Bullock's, Inc., Los Angeles
T. A. Chapman Co., Milwaukee
The Lamson Bros. Co., Toledo
Bullock's-Wilshire, Los Angeles
Montaldos, Inc., Charlotte
Dayton Co., Minneapolis
Denver Dry Goods Co., Denver
The Halle Bros. Co., Cleveland
Harzfeld's, Inc., Kansas City
J. Goldsmith & Sons Co., Memphis
The M. M. Cohn Co., Little Rock
J. P. Allen & Co., Atlanta
Seidenbach's, Tulsa
Julius Garfinckel & Co., Washington
Berry-Burk & Co., Inc., Richmond
The Wm. H. Block Co., Indianapolis
Kerr Dry Goods Co., Oklahoma City
C. Crawford Hollidge, Ltd., Boston
Paramount Shoe Store, Inc., Scranton
Scruggs-Vandervoort-Barney, St. Louis
Delman Shoe Salon, Miami Beach
Sakowitz Bros., Houston
Sax-Kay, Detroit
Wyman, Baltimore

Navy and Peppermint

Wool crepe dress, frills of embroidered shirting. Ready-to-wear original, $165

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

Books and ballads extol complexions such as these. . . . But they are no longer so rare. . . . Exquisite young Americans endorse the "English Complexion" as their *natural* heritage . . . and wisely follow a few fundamental Yardley rules to skin-loveliness. . . .

The very youngest need only the simplest of Yardley beauty treatments. Start with Yardley English Lavender Soap . . . the luxury soap of the world. The deliciously creamy lather leaves your skin feeling radiantly refreshed. The single tablet . . . **35c.**

Then use Yardley "English Complexion" Cream at least once a day. Its benign touch is youth itself, for its texture is rich and soft and utterly luxurious. Perfect for cleansing, and as a powder base, too . . . **$1.**

You may purchase these famous Yardley aids to complexion loveliness at any finer drug or department store. And at Yardley, 620 Fifth Avenue, New York City. Write to this address for our book, "Beauty Secrets from Bond Street." Quite free.

● *The not-quite-so-young should guard their youthful radiance with Yardley Cleansing Cream,* **$1**; *refresh the skin with mild Yardley Toning Lotion,* **85c**; *and combat dryness with rich texture Yardley Night Cream,* **$1**. *We continue to receive our shipments from England despite war-time conditions.*

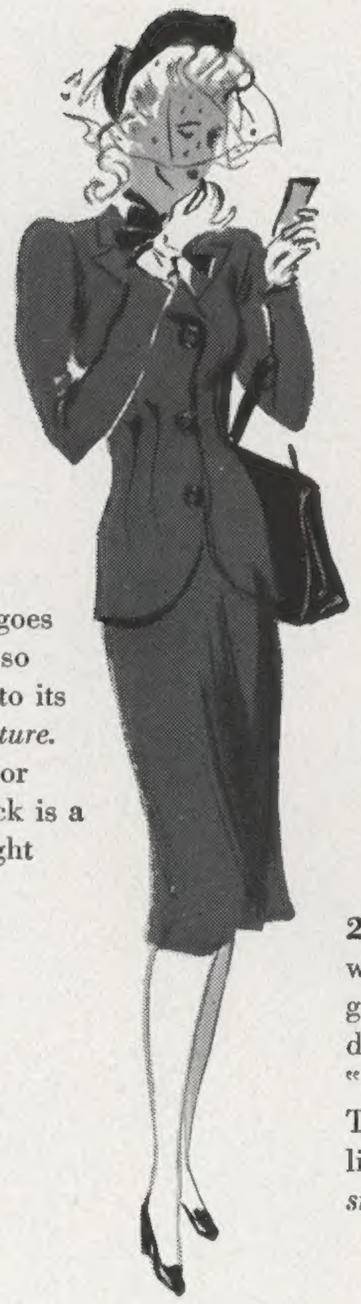
Yardley

YARDLEY PRODUCTS FOR AMERICA ARE CREATED IN ENGLAND AND FINISHED IN THE U. S. A. FROM THE ORIGINAL ENGLISH FORMULAE, COMBINING IMPORTED AND DOMESTIC INGREDIENTS

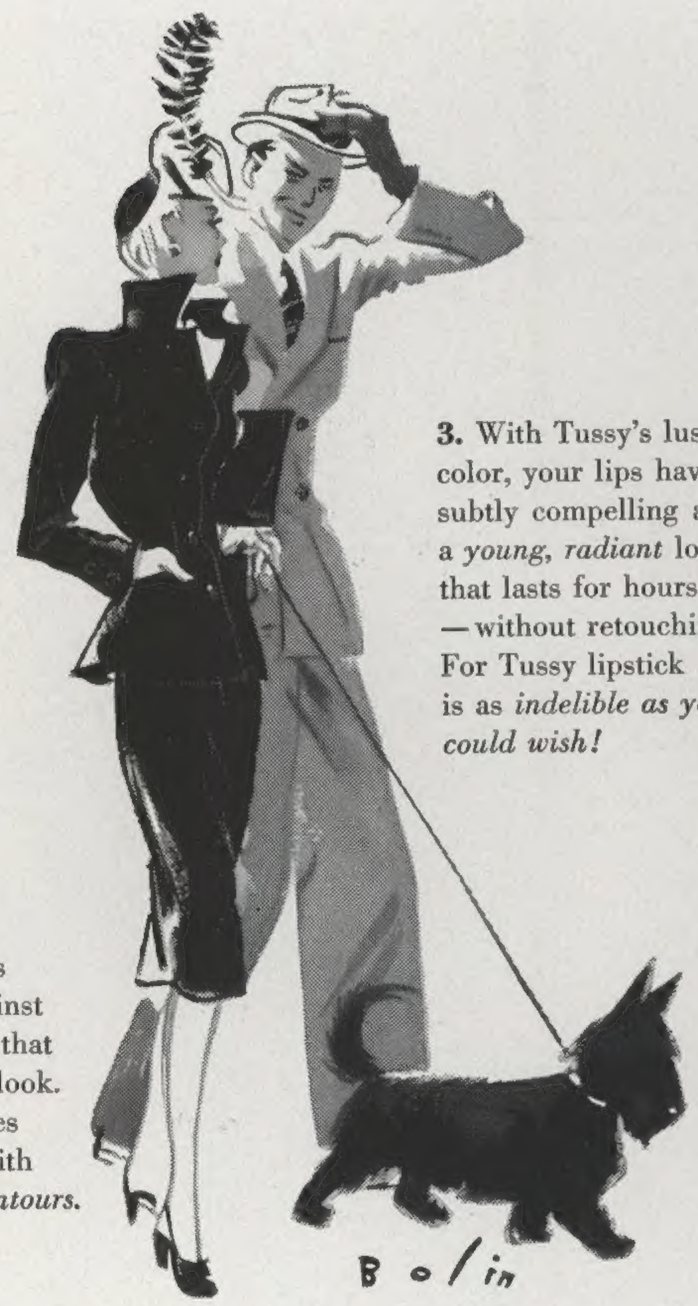
VOGUE Incorporating Vanity Fair is published semi-monthly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $5.00 a year in U. S. A. For Canada $1.00 additional per year for Tariff.

Only at Jay Thorpe..this divinely slim dinner dress in heavy sheer crepe with soft shoulders and foam of finely pleated marganza and lace down the skirt and at the wrists. From our collection of ready-to-wear Originals. 125.00

FIFTY-SEVENTH STREET WEST, NEW YORK



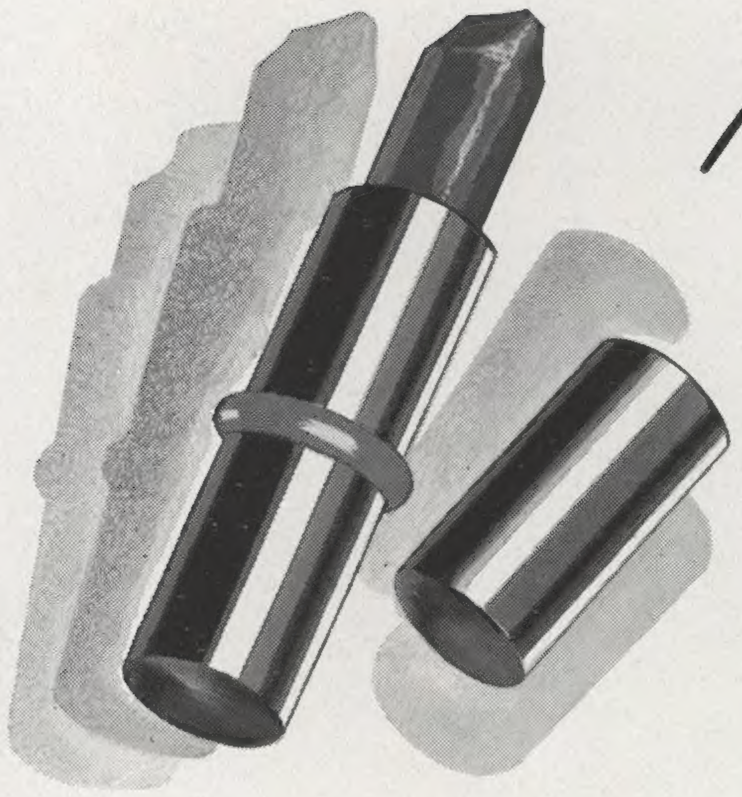
1. Tussy lipstick goes on your lips ever so smoothly, thanks to its *bland, creamy texture.* Neither smudgy nor hard, Tussy lipstick is a triumph of just-right consistency!



2. In harsh, windy weather Tussy helps guard your lips against dry, rough peeling, that "chipped enamel" look. Tussy lipstick coaxes lips to look soft, with *smooth, tempting contours.*

3. With Tussy's lustrous color, your lips have a subtly compelling appeal, a *young, radiant* look that lasts for hours —without retouching! For Tussy lipstick is as *indelible as you could wish!*

Tussy Lip Service



TEN high-fashion, flattering shades to choose from, to give your complexion and your spring costumes a perfect color accent! Be sure to try Tussy's newest—*Stork Club,* a rich, sophisticated shade named for famed New York night-club... superb with clothes in blazing blue, red, black, green, evening white, jewel glitter. *Tom-Tom* and *Safari,* brilliant true reds...rosy-deep *Red Magic.* Each, $1. Cream Rouge to match, $1. Compact Rouge, 55¢. Nail Polish, 50¢.

TUSSY LIPSTICKS...TUSSY EMULSIFIED CLEANSING CREAM...TUSSY RICH CREAM...SAFARI FACE POWDER...TUSSY WIND & WEATHER LOTION...AT DEPARTMENT STORES AND IMPORTANT DRUG STORES

Copyright, 1941, by Lehn & Fink Products Corporation

Tussy — for that young, young Look

TUSSY WIND & WEATHER LOTION—Famous help against dryness, chapping. A smooth powder base. A soothing, non-sticky body-rub for after bath or weather exposure. Smoothing for rough elbows, heels. Afterward, your skin feels soft and pampered! $1.00.

George Platt Lynes

Shades of a gay era . . . our "moulded" taffeta suit, aptly beruffled. An original.

Henri Bendel
10 WEST 57
NEW YORK

Dobbs Hat

Covert-mixture whipcord—a brand new Crown Tested Spun rayon and wool fabric for a smart town and country coat, weather processed. Sizes 9 to 17 and 10 to 18. "Crown Tested" assures you of wearing satisfaction. Identified by the Crown Tested tag. As seen at Stern Bros., New York; Mandel Brothers, Chicago; B. Siegel Co., Detroit; Halle Bros. Co., Cleveland; Famous & Barr Co., St. Louis; Joseph Horne Co., Pittsburgh; G. Fox & Co., Hartford; LaSalle & Koch Co., Toledo.* *15% wool

CROWN TESTED AND APPROVED RAYON FABRIC

AMERICAN VISCOSE CORPORATION • World's Largest Producer of Rayon Yarn • 350 Fifth Avenue, New York City

Copr. 1941—American Viscose Corp.

Crown Tested Rayon Fabrics THE FIRST NAME IN RAYON . . . THE FIRST IN TESTED QUALITY

Costumes by Hattie Carnegie

OF course, he's just about the most adorable husband in the neighborhood, or you wouldn't have picked him out.

But in even the best regulated of families, the lambs have to be impressed, now and then, with a little display of feminine determination.

So just let it be known that you're a bit fed up with cars patterned for the delicate-flower type of woman.

Make it perfectly clear that you want *room — style — ginger*—and a big, throaty engine with more power and less putt-putt in its road-song.

If you need arguments, you can point out that the ROADMASTER you have your eye on has the most powerful standard-production passenger car engine in the world.

You can point out its soft, take-it-easy coil springs that never need greasing, those gorgeous, sleek torpedo lines, and that clever new Compound Carburetion business that keeps your gas-cost down while stepping travel-pleasure up.

You can let him see for himself that with this feathery wheel and toe-touch controls, this big beauty's docile enough even for a clinging vine, so what's keeping *you* out of one?

You might even point out that in a Buick the *car* does the work the driver has to do in something less broad-shouldered and able, and that you want a car you don't have to *manage* all the time.

But please, dear lady, don't stop with gentle arguing. If you have to storm a bit, go right ahead and storm — it's worth it.

For after all, there's a big Buick ROADMASTER at stake—and what girl isn't justified in putting on an act to get something as scrumptious and solid and thrilling as that?

P. S.—*We almost forgot. Your nearest Buick dealer will aid and abet by having a ROADMASTER around for you to show off if you tip him off to the most strategic moment.*

"BEST BUICK YET"

EXEMPLAR OF GENERAL MOTORS VALUE

"Imagine my being able to make you beautiful"

My lovely milk is now being used in a thrilling new cleansing cream

At last, they've found a way! Now I give my loveliest milk to make an exquisite new skin-cleansing preparation—Milkmaid Cleansing Milk! . . . Just imagine being able to use sweet milk—*every day*—to cleanse your skin, as it has never been cleansed before! For years—or is it centuries?—they've tried to imprison the beauty-virtues of milk in a cleansing preparation. . . . And now it's done at last—yes, Milkmaid Cleansing Milk stays fresh and sweet, *indefinitely*. Milkmaid is entirely *unlike* any cleansing cream you ever used—it really cleans, it isn't greasy or messy, it has a gentle *firming* action.

Use Milkmaid Cleansing Milk, *night and morning*, for a week, and see what a *daily miracle* of cleansing has occurred. . . . Make this exciting discovery today!

1. *Smooth It On* as you would any cleansing cream. How *cool*, and refreshing it feels! How sweet it smells—like a field of sweet clover.

2. *Wash Off When Dry* with the little sponge that comes with the package, or your own washcloth, using plenty of water. Look in the mirror. Did your face ever look so miraculously clean and radiant?

3. *Now Look At the Sponge!* See the proof of Milkmaid's gentle, complete cleansing. Remember that the best beauty treatment is a really thorough cleaning!

4. *Splash Your Face* with plenty of cold water. Now go right ahead with your regular beauty routine, and make-up.

If your face isn't CLEAN, what good are make-up preparations?

MILKMAID
CLEANSING MILK
CONTAINS 80% PURE PASTEURIZED MILK

$1.75 a jar at better Department Stores . . . . If not available, send $1.75 to Milkmaid, Inc., 647 Fifth Avenue, New York City

Story within a story—the enchanting lilac shades and our own Lord & Taylor-designed lilac print in the Grand Duchess Marie's fourth and most dramatic collection of clothes for smart women. Among the dresses, suits, coats and hats, paragons of design, this tucked wool coat, 99.50, this lilac hat, 20.00 EXCLUSIVE COLLECTION OF THE WOMAN'S SHOP, ON THE FOURTH FLOOR

Lord & Taylor

Fifth Avenue, New York

DOBBS "Golden Eighteen"

Created by DOBBS...approved by the smartest women of America...these "golden eighteen" style leaders include just the hats you want for sports, for street, for formal town wear. Each with the famous DOBBS label.

DOBBS HATS

PARK AVENUE AT 53rd STREET

Dobbs Hats are sold in Fine Stores Everywhere

Fashioned for Easter

The new cape-sleeve coat, $69.95 . . . The exaggerated halo hat, $19.95

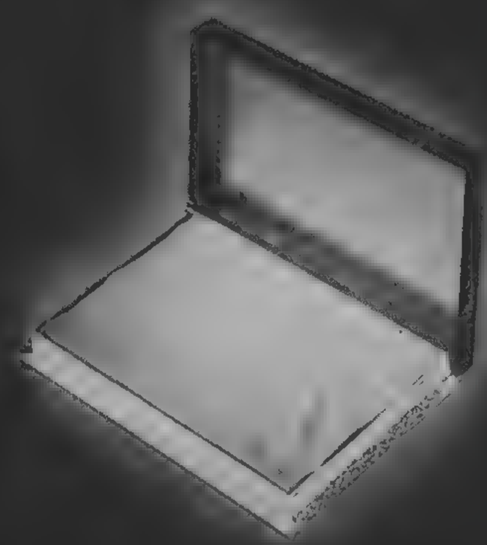
I. MAGNIN & CO.
CALIFORNIA — SEATTLE

"You just know she wears them"

STOCKINGS BY

McCallum
and
PROPPER

Bridal Nylon . . . so precious each pair is packaged in its own satin lined jewel case! Delicate . . . exquisitely fine and sheer . . . the loveliest stockings we've ever presented! She'll wear them on her wedding day . . . and for the dancing that follows! New 15denier . . . . . super-Nylon . . . the most luxurious stocking in the world!



Why is Miss H. eating her napkin?

Poor thing, she has "fingertip-fidgets"!

It came on suddenly after the soup, and she's been miserable ever since . . . blushing, hiding her hands, eating her napkin. What poise! Is it something she ate? *No,* it's her nail polish. It's all chipped and peeling, and even the shade looks a bit too purplish. Now she's trying to keep her fists doubled up so that Greek God won't notice her fingertips. As a matter of fact, he's already eyeing that Dashing Brunette at the front table. Does the Dashing Brunette have—er—uh—"Fingertip-Fidgets," too? Not a chance. She uses long-wearing Revlon Nail Enamel to be sure! The smartest women do! And here's why:

1. Revlon wears *like mad!*

2. Revlon shades *make fashion news always!*

3. Revlon is dependable. *The name Revlon on each bottle is a guarantee of the best.*

4. Revlon is used *by more professional manicurists, throughout the world, than any other nail enamel.*

It's right because it's Revlon

NAIL ENAMEL

Lipsticks and Cheek Sticks to Harmonize

COPR. 1941, BY REVLON PROD. CORP.

"So much struggle and fuss —
do get a girdle with a long Talon fastener!"

"LOOK AT YOU pull and tug at that poor girdle! Haven't you heard about the long Talon fastener they're using in corsets?"

"Yes, but..."

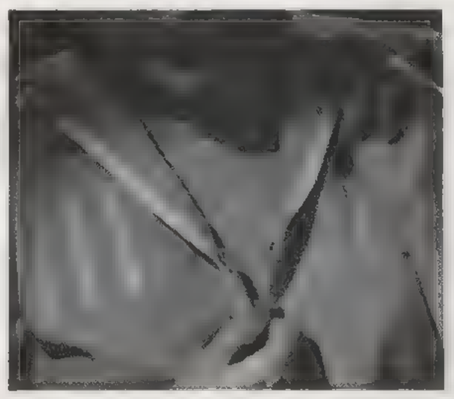
"You see, a long Talon fastener gives you a really wide opening...you just step in and pull up the fastener. Easy as that!"

"I know, but..."

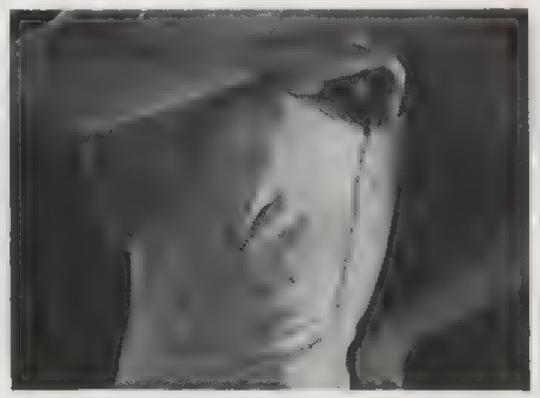
"And secure! Why, the Talon fastener not only has a self-lock that can't slip open...but it's stitched in—in a special way—to withstand strain!"

"All right! All right!... But let's quit talking and go and buy one. I was sold on a girdle with a long Talon fastener the moment I saw you zip into yours!"

WHEN YOU BUY a slide-fastened housecoat, be sure you get the Talon fastener. Its exclusive automatic self-lock can't "inch" down ... can't slip open accidentally!



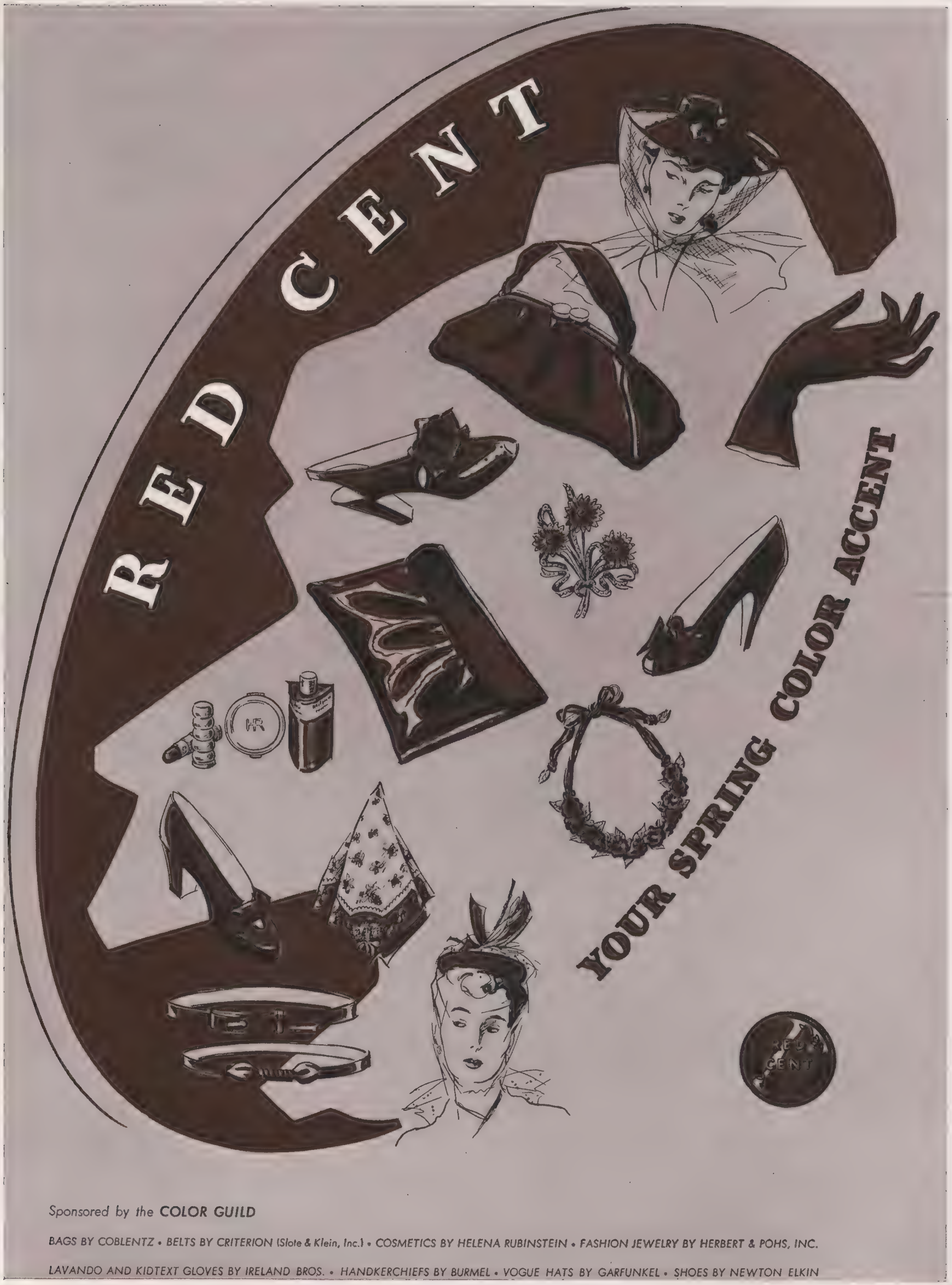
THIS SELF-LOCK is also important on front dress closings. Yet *only* the Talon fastener has this latest improvement in slide fasteners!



LOOK FOR the Talon fastener with its exclusive self-lock in the new form-fitting slips, too! You'll love its quick convenience, its security!

"TALON"
REG. U.S. PAT. OFF.
the dependable slide fastener

TALON, INC., MEADVILLE, PENNSYLVANIA



Sponsored by the **COLOR GUILD**

BAGS BY COBLENTZ • BELTS BY CRITERION (Slote & Klein, Inc.) • COSMETICS BY HELENA RUBINSTEIN • FASHION JEWELRY BY HERBERT & POHS, INC.

LAVANDO AND KIDTEXT GLOVES BY IRELAND BROS. • HANDKERCHIEFS BY BURMEL • VOGUE HATS BY GARFUNKEL • SHOES BY NEWTON ELKIN

Revelation!
FLEXAIRE*
So light . . . so soft . . . so strong
. . . It sculptures all figures
to smooth young loveliness
Sway in the conga . . . whirl in the waltz . . . Flexees new FLEXAIRE is so deceptively *skinlike* in texture, that it seems part of your own body. It *firms* you till you seem all smooth and young muscle. It *sculptures* you to contours supremely fashionable. Yet, for all its extraordinary figure-control, FLEXAIRE is so soft, boneless, pliant, that you've a freedom and comfort you've found in no other corset. Whether your size is 12 to 20 . . . FLEXAIRE will do wonders for you. It's waiting for you at the better stores . . . now!
FLEXAIRE Girdles and Combinations, $10 to $25
Other Flexees $5 to $15
FLEXEES
FLEXSPUN . . . The wonderful new Flexees fabric that makes "FLEXAIRE" possible . . . is test-proven to be lighter, stronger, more resilient. This FLEXAIRE combination $25
*Trademark
THE WORLD'S LOVELIEST FOUNDATIONS

George Platt Lynes

The shirtwaist romanticized to greet moonlight nights. So simple, its flow of chiffon pleats, its loose sleeve, the little collar. So delicately detailed, the tiny hand covered buttons, the beautiful gold leaf belt, white, of course. Price, $89.95

MARSHALL FIELD & COMPANY

CHICAGO

Your search for a lighter, finer foundation has a happy ending here. You've never seen corseting like this outside your dreams, so soft, so subtle, so skillful in combining the minimum of bulk with the maximum of discipline. And it's such an artless, effortless control, moulding and holding you in the way you should go, in new beauty, with new comfort. These latest achievements of the famed designers of Lily of France employ an utterly new technique for young figures, for figures that mean to stay young. You'll find "Lilees" at leading stores, made with "Lastex" yarn in various applications, for the fit, comfort and control with which it is synonymous. Step-ins and panties start at $5, duosettes at $10.

*REG. APP. FOR LILY OF FRANCE CORSET CO.

MADE WITH Lastex REG. U.S. PAT. OFF. ...THE MIRACLE YARN THAT MAKES THINGS FIT

An elastic yarn manufactured exclusively by United States Rubber Company, Rockefeller Center, New York City

UNITED STATES RUBBER COMPANY US TRADE MARK

Black-and-white comes to town . . .

exquisitely tailored with the crisp, clean-cut look that is the essence of urban chic this spring. White button-on pique revers and shining metal buttons flash on the trim fitted jacket . . . spirited pleats animate the frock beneath. In rayon shantung, 12 to 18. Also in brown. 49.95.

Altman daytime dresses, third floor

B. ALTMAN & CO.

B. ALTMAN & CO., FIFTH AVENUE AT 34TH STREET, N. Y. MU 9-7000

DON'T LET YOUR FIGURE GO TO WAIST...

Switch to Carter and look smarter!

DRAMA NET PANTIE GIRDLE (P163). Particularly good for thigh, hip and tummie control. Front and back panels of vertical stretch elastic and rayon satin. Ovalette crotch of Milatuck rayon with bracelets of elastic and rayon satin. Detachable garters. Inch sizes, 25-31. Nude. $5.00.

DRAMA NET COMPLETE (F80) Particularly good for diaphragm, derriere and waist control. Front and back panels of vertical stretch elastic and rayon satin. Alençon lace overlays and bandeau. Six garters, front Invis-a-Grip. Inch sizes, 32-40. Nude, White, Black. $10.00.

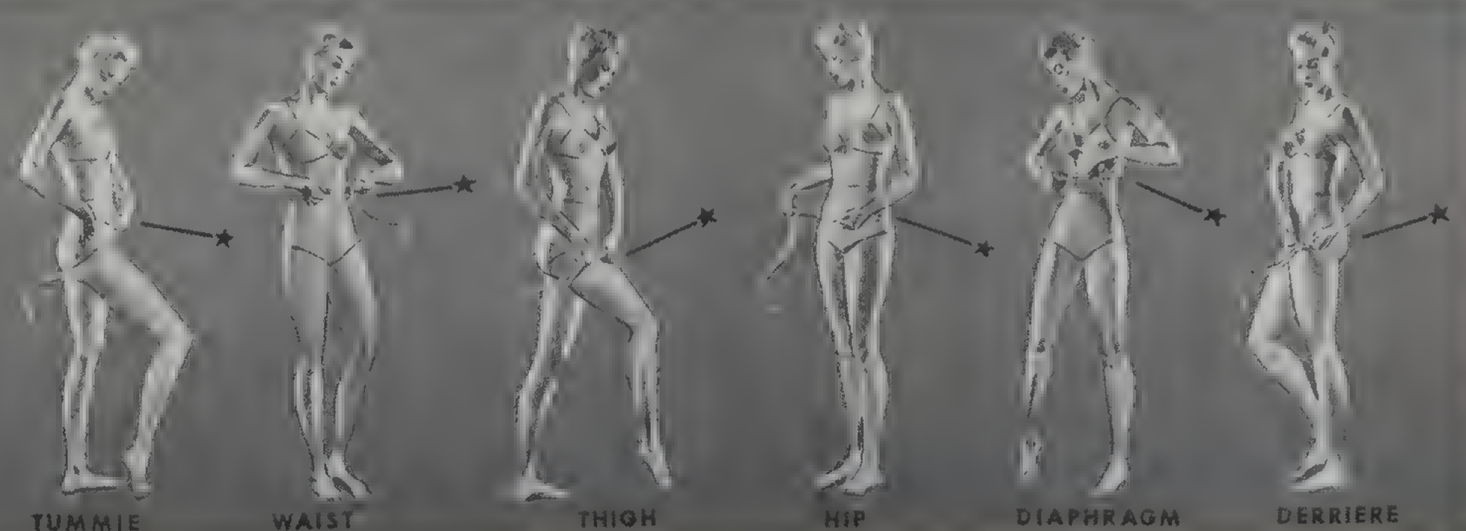
Shining hour . . . when you slip into a Carter! You'll love the way it smooths and controls all your curves. There isn't a hip, thigh, derriere, waist, diaphragm or tummie problem that Carter's six-way curve control can't correct . . . whether it's one, some, or all six that need the master touch. Carter's will take you on if you're the youth-figure type—no matter how junior or senior! Confining? Goodness no! This isn't "armor plate"—it's sleek freedom! You'll feel as free as a breeze in a Carter. Your favorite store will help you pick out just the Carter you need. They'll have them in many weights, fabrics, styles and at practical prices . . . from $1 to $12.50.

Carter's FOUNDATIONS

THE WILLIAM CARTER CO., NEW YORK, CHICAGO, SAN FRANCISCO
HOME EXECUTIVE OFFICES: NEEDHAM HEIGHTS, MASSACHUSETTS

CARTER'S SIX-WAY CURVE CONTROL

does a smooth job or a downright controlling job on one, some, or all 6 of the important contour curves of the youth-figure (whether you're 16 or 60). Check your weak points—then your favorite store will help you find just the Carter girdle, pantie or complete that is best for your figure.



It's so easy to Keep your Kedettes clean

REG. U.S. PAT. OFF.

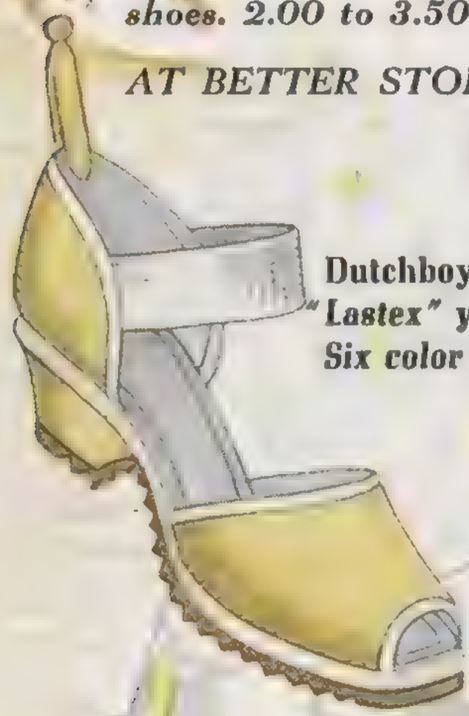
Washing your Kedettes is as simple as washing your cotton frocks. Even more simple, for Kedettes don't require pressing. Simply plunge them into mild suds and swish. Brush soiled spots gently. Rinse thoroughly. Blot with towels (paper ones are efficient). Hang up to dry. Wash laces separately.

Kedettes do not shrink in laundering for their fabrics are pre-shrunk. Their colors come out of the suds as fresh as the day you bought them. Adorable styles to suit every taste. Heel types for every preference. Colors to sparkle with every casual warm-weather costume. Lasts to fit every foot . . . But they are not Kedettes unless the name is on the shoes. 2.00 to 3.50

AT BETTER STORES

Barefoot Sandal
"Lastex" yarn in strap
Six color combinations

Laced Espadrille
Five color combinations



Dutchboy Sandal
"Lastex" yarn in strap
Six color combinations

Spectator Oxford
Five color combinations

Strap Moccasin
"Lastex" yarn in strap
Six color combinations

Monk Sandal
"Lastex" yarn in gores
Seven color combinations

Strap Espadrille
"Lastex" yarn in strap
Seven color combinations

United States Rubber Company

Rockefeller Center, New York

The St. Regis
New York

Dear Janet.
Can you imagine me – driving in New York City? Darling, I took it in stride – right up Fifth Avenue during rush hour. But the credit should really go to our Olds Hydra-Matic. When there's no clutch to press and no shift to bother with, it's no trick at all to slip through traffic. Bill has to go on to Washington, so I'm going to drive back to Cleveland alone. It's 500 miles – but what's that in an Oldsmobile with Hydra-Matic Drive? I'll make it in a day – fresh as a daisy!

Sincerely,
Ruth

Cape or Jacket? You can choose this smart dress in either version. It's made of a Crown Tested Rayon sheer crepe, sure to wear well and clean well. Identified by the Crown Tested Tag. In sizes 16½ to 26½ and 16 to 44.

Hat by Michael

Crown Tested Rayon Fabrics

AMERICAN VISCOSE CORPORATION

World's Largest Producer of Rayon Yarn

350 Fifth Avenue, New York City

Copr. 1941—American Viscose Corp.

THE FIRST NAME IN RAYON...THE FIRST IN TESTED QUALITY

AS SEEN AT Franklin Simon & Co., New York · Marshall Field & Co., Chicago · J. L. Hudson Co., Detroit · J. W. Robinson Co., Los Angeles · Halle Bros., Cleveland · W. Filene's Sons Co., Boston · Kaufmann's, Inc., Pittsburgh · Livingston Bros., Inc., San Francisco · L. Bamberger & Co., Newark · L. S. Ayres & Co., Inc., Indianapolis · Frederick & Nelson, Inc., Seattle

FASHIONABLY YOURS
New ideas and exclusive vogues in superb Fashion Plate shoes! Dressmaker styling with a distinctive air. For example, Fashion Plate's exclusive Stitchtex—that different, elasticized shoe with the charm and softness of quilting—in patent leather, gabardine, kid! Touches of eyelet embroidery on sleek new gabardines. Glorious leathers—new colors—new lines. In America's leading stores—for name of your dealer write to:
JOHNSON, STEPHENS & SHINKLE SHOE CO. • ST. LOUIS, MO.
$8.75 TO $9.75
Slightly Higher Denver and West
Fashion Plate Shoes
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"Heavy to carry? Not this bag . . . It's closed with a light Talon fastener!"

BIG, BIGGER, BIGGEST—run the handbags, this Spring. They're wonderful carry-alls with a place for practically everything you own. Yet even the whopping-est among them you can lift with a finger-tip . . . thanks to the thistledown weight of the Talon slide fastener.

And safe! You can carry your handbag as casually as you like. Not a thing will spill out . . . But—just one word of caution: Always—always—insist on the Talon slide fastener. It's so completely dependable!

TALON, INC., MEADVILLE, PENNSYLVANIA

DEMAND the same security, the same dependability from the slide fastener on the *inside* of your bag as you do from the one *outside*. Always look for the trademark "Talon" on the pull-tab.

IMPORTANT! On back neckline closings, look for the Talon fastener, too. It features an exclusive automatic self-lock that can't slip open accidentally —regardless of pull-tab position.

THIS SELF-LOCK is also vital to slide-fastened skirt plackets. Yet *only* the Talon fastener has it. No wonder women today prefer "Talon" over any other brand by a majority of 70 to 1!*

"TALON"
REG. U. S. PAT. OFF.
the dependable slide-fastener

** Based on the thousands who expressed a preference in surveys by 56 leading stores.*

Yes... style and prestige can be yours...

Your table ... beautifully set with gleaming ALVIN STERLING ... bespeaks good taste. It gives you pride in ownership ... pleasure in use ... on all occasions.

Moderately Priced ... for Lifetime Service

WHAT TO LOOK FOR WHEN YOU BUY STERLING...

Really fine sterling (*solid silver*) ... is designed to merit the tradition of Heirloom Silver. It is judged by its clarity of design, delicate balance ... substantial weight and perfection of finish. Ask your jeweler to show you the Alvin Sterling Patterns ... and judge for yourself their excellent qualities.

FREE We will be pleased to send complete descriptive price lists of our patterns. Check those desired and mail with name and address.

☐ CHASED ROMANTIQUE ☐ BRIDAL BOUQUET
☐ ENGLISH ROSE ☐ MARYLAND
☐ MAYTIME ☐ DELLA ROBBIA
☐ MASTERCRAFT ☐ ROMANTIQUE
☐ CHAPEL BELLS ☐ GAINSBOROUGH
☐ CHATEAU ROSE

THE ALVIN SILVERSMITHS
Makers of Exclusive Silver Designs for Gift Giving
PROVIDENCE RHODE ISLAND

GOURMET'S GUIDE

selected restaurants in and out of town

A new place to lunch or dine? A place you may have forgotten? A place to do your friends proud? Vogue tells you about them all in these columns

Fontainebleau

A few members of the staff of the French Pavilion at the ex-World's Fair have opened a little restaurant called Fontainebleau, at 9 West Fifty-Second Street. It's a modest little place run by the *frères* Hubert—Jean runs the bar on the ground floor, and Joseph is in charge of the restaurant on the floor above. There's a rather shy quality to the place, tucked away as it is among its richer, gayer, and certainly noisier neighbours. The *décor* is simple, practically negligible, except for an imposing array of wine-bottles. The prices are reasonable—luncheon is under a dollar, and dinner is from eighty-five cents to $1.60.

The Baroque

We've already reported on the popularity of The Baroque, at 14 East Fifty-Third Street, and no wonder every one is going there. With its whimsically Schönbrunn-ish *décor*—arabesques of white plaster and screaming pink banquettes—it's a perfect rococo frame for lovely ladies. The evening we were there, we chose the *plat du jour*, chicken cooked with mushrooms and asparagus tips, all covered with the suavest of cream sauces. (It was too good to let a single calory-thought stand in our way.) The menu at The Baroque is à la carte, both at luncheon and dinner.

The Marguéry

There's a "why rush" air to the Marguéry, at 270 Park Avenue, a quality of Old-World elegance.

Next time you go, don't forget to order their famous hot canapé, and remember that their curry and Tripes à la Mode de Caen are among the best in town. Here is a place where you'll see as many men as women lunching, that's the soundest of endorsements—for gourmet *is* a masculine word.

The table d'hôte luncheon is $1.75, and dinner is $2.75. Incidentally, here's a place made especially for dining with a favourite beau—you're certain to linger almost indefinitely over coffee and your liqueur.

NEW YORK CITY

RESTAURANTS—DINING

DIVAN PARISIEN
17 East 45th St.
Le Restaurant Par Excellence. Cuisine Française. Famous for "Chicken Divan" and special salad.
Luncheon and Dinner
Finest vintage wines, and liquors
Air Conditioning MUrray Hill 2-9223

RESTAURANT MARGUERY
270 Park Avenue WI 2-8494
High class French Cuisine
Most popular cocktail hour

JANE DAVIES'
145 West 55th St.
Luncheon 55c, 65c, 75c — Vintage Wines — Dinner $1. and $1.25

ALEXANDRA RESTAURANT—8 East 49th Street. Champagne cocktail dinner $1.10 & $1.50. Daily 5 to 8:30 P.M. Sunday dinners—noon to 8:30 P.M. The most talked about dining place in New York.

CRILLON—277 Park Ave. (116 E. 48th St.). Famous for cuisine and cellar. Luncheon $1.10—Dinner from $1.65 in Main Dining Room. London-Buffet-Dinner before theatre in the Bar $1.10. Air-conditioned.

CAVIAR RESTAURANT—18 East 49th Street. "Rendezvous for Epicureans." Direction of Antoine Dadone. Unique cuisine, rare wines. Luncheon, cocktail hour, dinner. WIckersham 2-2224.

CAFE TROUVILLE
112 East 52nd St.
Open for luncheon, cocktail hour and dinner. Entertainment during supper. Completely air-conditioned.

WHITE TURKEY TOWN HOUSE at One University Place, on historic Washington Square. Choicest foods, vintage wines and liquors, in an atmosphere of quiet charm. Open Sundays at noon. The White Turkey Inn, Danbury, Connecticut, reopens April 1st.

SUSAN PALMER'S OYSTER BAR
4 W. 49
Don't be deceived. It's a surprising English Tavern downstairs—never to be forgotten by those who find it.

CAFE ST. DENIS—11 East 53rd Street. EL. 5-8032. A real French Restaurant catering to cosmopolitan palates. Air Conditioned. Lunch from 75c. Dinner from $1.25. Also à la carte. Redecorated and enlarged.

RESTAURANTS—DINING

RESTAURANT MAYAN, 16 W. 51 St., Rockefeller Center. Popular rendezvous for luncheon, cocktails, dinner. Unusual atmosphere. Luncheon entrées from 60c. Dinner Prix-Fixe from $1.50; also à la carte.

GRAND CENTRAL TERMINAL RESTAURANT and Oyster Bar, Lower Level, Grand Central Terminal. Nationally famous for all sea food. Steaks and chops a specialty. Lunch from 65c. Dinner from $1.00, also à la carte.

ROCKEFELLER PLAZA RESTAURANT—32 W. 50th. Smart but informal. Plaza Room: club breakfast 60c, luncheon from 75c, dinner from $1.00, cocktails from 25c. Old New York Room: luncheon from 75c, dinner from $1.00. Cocktail lounge. Cocktails from 25c.

HOLLAND HOUSE TAVERNE, 10 Rockefeller Plaza. 'Round the crescent bar for cocktails; in front of old tiled fireplaces for luncheon; dinner in the nooks. Luncheon dishes from 60c, dinner $1.50.

CAFE LOUIS XIV, 15 West 49th St., Rockefeller Center. Cuisine Classique. Fine Wines. American Bar. Prix-Fixe Luncheon $1.50, Pre-Theatre Dinner $2.00, also à la carte. William Adler and his Violin.

CHAMPS-ELYSEES
Le Restaurant Par Excellence. Cuisine Française. Famous for the special Champs-Elysées Dinner. Finest wines and liquors. 25 East 40th St. MU 4-8833.

KENTUCKY SERVES A MEAL. Luncheon from 65c; Dinner from $1.25; Supper from 85c. Open Sun. (11:30 a.m.—8:30 p.m.) for breakfast & dinner. Elizabeth D. Reynolds, Inc., 160 E. 48th St. EL 5-6448.

YE OLDE CHOP HOUSE, 118 Cedar St. New York City's oldest eating place in Financial District. Game, Chops, Sea Foods, Liquors. Open to 8 P.M. Sat. 3 P.M. Harry Kramer, Host. WOrth 2-8061.

CORTILE RESTAURANT—37 W. 43rd St.
Delicious luncheon served from 45c—dinner from 75c. Cocktails in unusual atmosphere. Open 8 A.M.—9 P.M. Closed Sundays. Rosella will read your character.

POLISH RESTAURANT
151 East 57th Street—Plaza 3-2816. Authentic cuisine & atmosphere. Luncheon 75c to $1.25; Dinner $1.25 to $2.50. Cocktail Lounge. No cover charge.

THE HEARTHSTONE
15 East 48th Street, near 5th Avenue, PLaza 3-1434
Luncheon from 65c. Finest wines and liquors.
Dinner from $1.00. Open Sundays and holidays.

THE BAROQUE—14 East 53rd Street. A new creation for the enjoyment of good food in an atmosphere of Charm and Elegance—Luncheon—Cocktails—Dinner—à la carte—(moderate prices). ELdorado 5-4195.

RESTAURANTS—DINING

BEVERLY, Lexington Ave., at 50th St. Luncheon from 75c. Dinner from $1. Also à la carte. Famous for Ham Steak Tropical—Sliced Chicken Mornay. Our cocktails mixed to please the most fastidious.

BABA NESHAN'S RESTAURANT, 48 E. 29th, N. Y. Charcoal broiled Shish Kebabs, Ekmek Kadaifs with Kaimak, Hors D'Oeuvres à la Turque. Armenian-Turkish specialties. Reasonable. Open Sun. LE 2-8957.

THE BLUE BOWL at 157 E. 48th St. Appetizing, well planned menus served in pleasant, friendly surroundings. Apple pie a specialty. Closed Sundays. Luncheon 50c to 75c. Dinner 75c to $1.25.

BREVOORT SUPPER CLUB, 5th Ave. & 8th St. Norbert Faconi offers fine continental entertainment in an intimate setting. World-famous cuisine with old New York elegance. STuyvesant 9-7300.

DINE IN FRANCE BEFORE THE THEATRE Louis Beretta's intimate French restaurant. Distinguished and unusual cuisine. Wines and liquors. A La Fourchette. 342 W. 46 St., N. Y. CI 5-9744.

RESTAURANTS—DANCING

VERSAILLES, 151 E. 50 St., PL. 8-0310. An impressive French cuisine makes Versailles the glamour spot of New York. Cocktail Hour, Dinner & After Theatre. Presenting nightly B'way's Brightest Stars. Nicholas D'Amico & Orch. Panchito & his Rhumba.

LARUE—45 East 58th Street. VOl. 5-6374. New York's smart rendezvous. Cocktails, dinner, supper. Eddie Davis' & Joseph Smith's orchestras. Continuous dancing till 4 A.M.

THE WHIRLING TOP—3 E. 52nd St., N. Y. Rendezvous for Connoisseurs of excellent cuisine, wine, & liquor. Dinner from $1.25 and up. Luncheon from 75c. Entertainment and dancing. EL 5-3855.

LE COQ ROUGE—65 East 56th St. Famous Cuisine. Luncheon, dinner and after theatre. Dancing—Entertainment. Harold Nagel's Orchestra. Oscar Day's Orchestra. Reservations—PLaza 3-8887.

RUSSIAN BEAR—645 Lexington Ave. (54 St.). America's oldest Russian Rest. Est. 1908. Nationally famed for excellent Russian cuisine. True Russian Atmosphere. Balalaika Music. Dancing. EL. 5-9080.

LOUNGE BAR

SCHRAFFT'S. Smart, intimate lounges. Georgian Room, 625 Madison Ave., at 58th—Columbus Room, 222 W. 57th St., near B'way. Luncheon, cocktail hour, dinner, supper. Superb cocktails from 25c.

NIGHT CLUB

LEON & EDDIE'S, 33 W. 52 St. World Famous café-restaurant offers America's most amazing values in food & entertainment. "Sly" & subtle Eddie Davis heads the show. 4 shows nightly. Continuous Dancing. "Should be visited at least once in every lifetime."

OUT-OF-TOWN

CALIFORNIA

VISIT DINAH'S SHACK
On Highway 101, 3 miles south of Palo Alto—in the shadow of Stanford University. In the Beautiful Santa Clara Valley. Food—California's Plentiful Best.

THE COCK O' THE WALK in Oakland, California's third largest city. You will "Crow over their good food." Breakfast, luncheon, tea and dinner. Anglo California Bank Building, 1556 Broadway.

GEORGIA

HOTEL WARE COFFEE SHOP, Waycross, on U.S. Route #1. Reflecting the hospitality of the South. Known for good food. Open 6 A.M. to 10 P.M. Moderate prices. Recommended by Duncan Hines.

NEW JERSEY

HANS CHRISTIAN ANDERSEN, Paramus
15 minutes from Geo. Washington Bridge, Route 4.
Luncheon—Cocktails—Dinner.
Closed Mondays except holidays.

Hampshire House

Where there's a new thrill in dining...in enchanting surroundings ...with delicious cuisine and perfect service.

CENTRAL PARK SOUTH, NEW YORK

VOGUE'S TRAVELOG

a directory of fine hotels and resorts

If you want further information about any of the hotels or resorts listed in these columns, write to Vogue's Travelog, 420 Lexington Ave., New York City.

ARIZONA

CHANDLER

San Marcos Hotel & Individual Bungalows. 250 acres of luxurious playground. 18-hole golf course. Swimming. Tennis. Riding. Robert Foehl, Manager.

PHOENIX

Camelback Inn. Fine American Plan. Desert Resort. March, April finds Cactus in bloom. April rates lower. Booklet. Jack Stewart, Manager.

Hotel Westward Ho. Premier Hotel of the Southwest, in world-famous Valley of the Sun. Midtown with desert resort atmosphere. Am. & E. Plans. Bklt.

TUCSON

El Conquistador Hotel and Cottages. Situated on desert estate three miles from Tucson. Tennis, golf, riding. American plan. Booklet.

Pioneer Hotel. Southern Arizona's finest. 250 rooms, each with bath. European. Coffee Shop. Dining Room. Roof Garden. Sun Deck. Sensible rates.

Santa Rita Hotel. 250 rms. Tucson's Social center; Western hospitality & atmosphere. Excellent cuisine; Famous dance bands. Polo, Golf. Nick Hall, Mgr.

ARKANSAS

HOT SPRINGS NATIONAL PARK

Arlington Hotel and Baths

One of the South's finest resort hotels: exceptional Bath House facilities. Curative hot waters owned and recommended by U. S. Gov't for arthritis, high blood pressure, heart ailments, etc. 3 Golf courses, riding horses, forest trails, pine-laden air, genial climate. Excellent cuisine. Social calendar. For folder, tariffs and reservations, address W. E. Chester, President and General Manager.

CALIFORNIA

BEVERLY HILLS

Beverly Hills Hotel & Bungalows. Early California charm; thoroughly modern. Continental flavor. Year around social & movie center. Pool. All sports. E. P.

CHICO

Richardson Hotel. Famous N. California Spa. Mineral waters, baths. Golf. All sports. Air conditioned. Moderate rates. American plan. Folder.

LA JOLLA

Casa de Mañana. Distinctive resort hotel on the shores of the Pacific, near San Diego and Old Mexico. All sports. Private beach. Write for free folder.

LAKE TAHOE

Brockway Hot Springs. High Sierras. Lake front Hotel and Bungalows. Famous cuisine. All sports. Own Golf Course. Amer. Plan. H. O. Comstock, Mgr.

RIVERSIDE

Mission Inn. California's historic hotel. In lovely Riverside. Art treasures. All sports. American or European Plan. Rooms $3.50 up. Write for folder.

YOSEMITE NATIONAL PARK

The Ahwahnee. California's most distinguished resort hotel. Surrounded by scenic grandeur that is easily California's most amazing travel experience.

DISTRICT OF COLUMBIA

WASHINGTON

The Dodge Hotel. On Capitol Hill opposite Union Station Plaza. Renowned cuisine. No tipping. Single from $2.50, double from $4.50. H. B. Williams, Mgr.

Hotel Raleigh. Washington's most popular and distinguished Hotel, on famous Pennsylvania Avenue. Reasonable rates. Write C. C. Schiffeler, General Mgr.

FLORIDA

MIAMI BEACH

The Belmar

Modern, new—invariable choice of the "right people". Wholesome environment, pleasant recreations. Private beach, palm garden, solaria. Beach refreshment bar, glass-enclosed roof recreation room, ocean view dining room and terrace. European. Ocean at 26th Street. Special spring vacation rates to April 26. Booklet. Bruno Weil, General Manager.

FLORIDA

MARINELAND

Marine Studios, world's only oceanarium, presents mysterious undersea life, viewed through 200 portholes. On Ocean Blvd., south of St. Augustine.

MIAMI

The McAllister. Downtown Miami, facing beautiful Bayfront Park and Biscayne Bay. 550 rooms with bath and shower. Leonard K. Thomson, Manager.

MIAMI BEACH

The Marine Terrace, exclusive North Beach, ocean front hotel, restricted clientele, homelike environment, open year around. John B. Reid, Mng. Dir.

ST. PETERSBURG

Tides Hotel—Cottages, Apartments, Cabaña Hotel, Bath Club. Florida's finest vacation residence. Private beach, on the Gulf. American. Restricted. Booklet.

MARYLAND

BALTIMORE

The Belvedere. Baltimore's finest hotel, dedicated to your complete comfort. Spacious rooms, superb food and service. Ideally located. Rates from $3.50.

MASSACHUSETTS

NANTUCKET ISLAND

Thirty Miles at Sea—Have you been to Nantucket recently? For free Booklet, write Nantucket Publicity Bureau, Dept. V., Nantucket Island, Mass.

MISSISSIPPI

PASS CHRISTIAN

Inn By The Sea and Cottages. Always open. On private bathing beach. All sports. Paved roads. Climate ideal. Near New Orleans.

Miramar Hotel. Established clientele. Women Creole cooks. All land and sea sports. Faces beautiful Mexican Gulf. Fun and frolic in healthful sunshine.

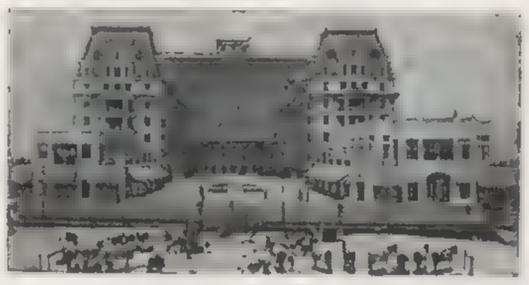
MISSOURI

KANSAS CITY

Bellerive Hotel. Armour Blvd. at Warwick. Quiet, refined home atmosphere. Famous Coral Room, French Cuisine. Garage. Trans. or Perm. Wire for reservations.

NEW JERSEY

ATLANTIC CITY



Hotel Dennis

Traditionally yours . . . the friendliness and cheeriness of this renowned oceanfront hotel . . . for a restful Lenten Season and the colorful Spring and Easter holidays. Beautifully appointed guest rooms . . . sun decks overlooking the beach and Boardwalk . . . sea water and health baths . . . delicious meals. American and European Plans. Booklet. Walter J. Buzby, Inc.

ATLANTIC CITY

Marlborough-Blenheim. Central Boardwalk overlooking ocean. 40 successful years of ownership management. Josiah White & Sons Company.

Hotel Shelburne. Overlooking ocean, beach and Boardwalk. Famous Grill. Cocktail Lounge. Sun decks. Moderate European rates. Paul Arnswalde, Mgr.

NEW MEXICO

SANTA FE

Hacienda de Los Cerros. Small, attractive & comfortable resort 2 miles from Santa Fe. Superior meals. Saddle horses. Lincoln motors. References exchanged.

NEW YORK

NEW YORK CITY

The Barbizon, Lexington Ave. 63rd St. New York's most exclusive hotel for young women. Cultural environment. Weekly $11. up. Daily $2.50. Bklt. "V".

Barbizon-Plaza. New skyscraper hotel overlooking Central Park at 6th Ave. Rooms from $3. single; $5. double. Continental breakfast included. Bklt. "VM".

The Beekman, Park Ave. at 63rd. A residential hotel of rare charm in the quiet and exclusive section of Park Avenue. Transient accommodations.

Beekman Tower—49th St. at East River Drive. Overlooking River. Smart location. 400 outside rooms. Near shops, theatres, business. $2.50 daily. Booklet "V".

Beverly Hotel. 125 East 50th. Just East of Radio City. Large rooms and closets. Serving pantries. Single $4. double $6. suites from $8. PLaza 3-2700.

The Buckingham, 101 W. 57th St. Recently modernized. Luxurious parlor, bedroom, pantry, bath from $7 a day. Walk to Central Pk., Radio City, Times Sq.

George Washington, 23rd St. & Lexington Ave. All rooms with bath, from $2.50 single; $3.50 double. Write for Booklet V and Supervue Map of New York.

The Grosvenor, on Convenient Lower Fifth Avenue, at Tenth Street—A Distinctive Hotel of Quiet Charm. 300 rooms. Single from $3.50. Twin beds from $5.

Henry Hudson Hotel. 353 W. 57th St. 1200 rooms with bath. Daily $2.50 up. Weekly $12.00 up. Booklet "VM". John Paul Stack, General Manager.

Hotel Seymour, 50 W. 45th St. Near Fifth Ave., theatres, shops, art galleries, Radio City. Refined surroundings. $4. single; $5.50 double; Suites $8.

NEW YORK CITY

The Savoy-Plaza

When you step into the Savoy-Plaza overlooking Central Park you enter a friendly new world providing every luxury and service to make your visit to New York most enjoyable. Fine Shops, Theatres and Subway nearby. Henry A. Rost, Managing Director. George Suter, Resident Manager, 5th Avenue, 58th to 59th Streets.

WATKINS GLEN

Glen Springs Hotel. A Famous Spa in America. Natural Nauheim Baths. Selected clientele. N. Y. Office, 500 Fifth Ave., Room 1106. Phone PEnn 6-9557.

PENNSYLVANIA

PHILADELPHIA

Bellevue-Stratford—"One of the Few World Famous Hotels in America." Rates begin at $3.85. Claude E. Bennett, General Manager.

VERMONT

GREEN MOUNTAINS

Official illustrated vacation book. "Unspoiled Vermont", free; also describes other State publications. Publicity Service, 42 State House, Montpelier, Vt.

VIRGINIA

RICHMOND

The Jefferson. An unusual hotel. Delightful location. Reasonable rates. Illustrated booklet, "Historic Richmond," gratis. William C. Royer, Manager.

VIRGINIA BEACH

Cavalier Hotel and Country Club. Open all year. 2 golf courses, tennis, riding, fishing, heated indoor pool. Roland Eaton, Mg. Dir. Write for Booklet W.

WILLIAMSBURG

Williamsburg Inn & Lodge—Visit the restoration of Colonial Williamsburg. Choice rooms—Moderate rates. Fine food. N. Y. Office, 630 5th Ave. CI 6-8896.

CUBA

VARADERO BEACH

Playa Azul Inn—Situated on one of the world's most beautiful beaches. Quiet, exclusive, comfortable. Good food. Bathing, fishing, golf. Cuban-Amer. Mang.

NASSAU, B.W.I.

Fort Montagu Beach Hotel—Smart. Select. Nassau's only seabeach hotel—Amer. Plan only—"The Jungle"—Inform.—Travel Agent or Nassau, Bahamas.

DUDE RANCHES

For you who like the sagebrush and the open spaces.

MONTANA

LIVINGSTON

Sixty-Three Ranch is an operating stock ranch. Riding, branding, rodeos, pack trips, fishing, swimming. Folder. P. E. Christensen.

TEXAS

SAN ANTONIO

Gallagher Ranch. Vast, historic cattle ranch open year 'round. Ride, rest, recreate. Excellent meals. Completely modern. Central heating. Restricted.

WINTER SPORTS

Places to go and places to stay—Listed below for your convenience.

NEW HAMPSHIRE

HANOVER

The Hanover Inn at Dartmouth College. Open all year. Booklet. Ford & Peggy Sayre, Managers. Robt. F. Warner, New York Rep. Tel. BRyant 9-6348.

CANADA

LAURENTIAN MTS.—MONT TREMBLANT, P.Q.

Manoir Pineteau—Laurentian Mts., at base of famous Mont Tremblant . . . near chair ski tow. Every comfort at moderate rates. Booklet & rates on request.

LAURENTIAN MTS.—STE. ADELE, P.Q.

The Chantecler—Modern resort hotel—winter sports—ski tow—Hill "80" adjacent. All conveniences and tasteful appointments. Booklet and rates on request.

LAURENTIAN MTS.—ST. JOVITE STATION, P.Q.

Gray Rocks Inn—Enjoy skiing and every winter sport in Canada's Laurentian Mountains. Write today for free illustrated winter folder.

ALL YEAR

There are more fine hotels and resorts listed in Vogue throughout the year than in any other magazine.

If you are managing a hotel which Vogue readers would like to know about, a letter or post card will bring you complete information.

More people will be traveling this summer than ever. List your hotel in this directory to insure success.

CONDÉ NAST TRAVELOGS
420 Lexington Ave., N. Y. C.

GIRLS' CAMPS

KINEOWATHA
In the Heart of Maine. Long-established, completely equipped lake camp at Wilton, Me. Junior & Senior divisions. Separate tutoring dept. Riding, swimming, camping trips. Crafts, dramatics. Catalog. ELISABETH V. BASS, DIR., 111 E. 48TH ST., NEW YORK CITY.

SARGENT SUMMER CAMPS
At Peterborough, N. H. 500 acres on large private lake; expert instruction in all sports. Three groups: Seniors, 14-19; Intermediates, 9-13; Juniors, 5-8. Counsellor training. Riding in fee. ERNST HERMANN, DIR., 22 EVERETT ST., CAMBRIDGE, MASS.

WAUKEELA CAMP
In the heart of the White Mts., Conway, N. H. 20th yr. 3 age groups 6-18. Mountain camping trips. Riding, crafts, dramatics. Counselor Training Course. DIRECTOR: HOPE ALLEN. For Catalog: MRS. ALEXANDER V. BROWN, 382 MAIN ST., AMESBURY, MASS.

TEELA-WOOKET
The Horseback Camps in the Green Mts. of Vermont. A glorious summer of riding and adventure! Water sports. Outdoor theatre, private golf course. Attractive new rates and no extras. MR. AND MRS. C. A. ROYS, 38 ORDWAY RD., WELLESLEY HILLS, MASS.

FRENCH CAMP FOR GIRLS
Ages 8-19. Learn French while enjoying camp life. Swim, canoe, sail on Lake Champlain. Daily riding included in fee. Music, crafts, dramatics. French-speaking staff. 18th year. Three separate units. ECOLE CHAMPLAIN, BOX V, FERRISBURG, VERMONT.

BROWN LEDGE
Mallett's Bay, Vermont. "one of New England's finest camps." Every girl rides every day. Aquaplaning, sailing, golf, trips. 75 Christian girls. Everything included—one fee. H. E. BROWN, LEICESTER ACADEMY, BOX V, LEICESTER, MASS.

CAMP MARBURY
On Lake Champlain. Girls 8-16. Riding, tennis, swimming, trips, etc. Excellent equipment. Outstanding music program; instruction in piano, violin, cello. Frequent recitals. Inclusive fee. MRS. H. D. SLEEPER, BOX 5, 315 E. 7 ST., PLAINFIELD, N. J.

CAMP COWASSET
A joyous summer for girls at Buzzard's Bay, Cape Cod. All salt-water sports, sailing, swimming. Riding. Crafts, music, dancing, dramatics. French. Trips. Complete equipment. Four groups. Catalog. 26th season. BEATRICE V. HUNT, DIR., HOLBROOK, MASS.

PINE LOG CAMP
In the Adirondacks (near Lake George). 125 acres, private lake, log cabins. All sports and activities. Small groups, well-supervised. Girls 7-18. FRANCES V. KINNEAR, 113 E. 31 ST., N. Y. C. & DOROTHY V. BALDWIN, CHATHAM HALL, CHATHAM, VA.

NAWAKWA
Pocono Pines, Pa. Private Lake, White Sand Beach. Physician, Cabins, Riding, Tennis. Rounded Program. Located on beautiful 2,000 acre estate. Christian. $16 weekly, 8 weeks $116. Booklet. N. Y. OFFICE, 11 WEST 42ND STREET, LONGACRE 5-1550.

JOYZELLE
Camp for girls in the Ozarks, Monte Ne, Ark. 19th season opens June 23rd. Riding, swimming, sports. Rhythm, dramatics, crafts. Trained counselors. Elev. 1300 ft. Booklet. IRIS ARMSTRONG, DIRECTOR, 1420 GAINES ST., LITTLE ROCK, ARK.

BOYS' CAMPS

PASSUMPSIC
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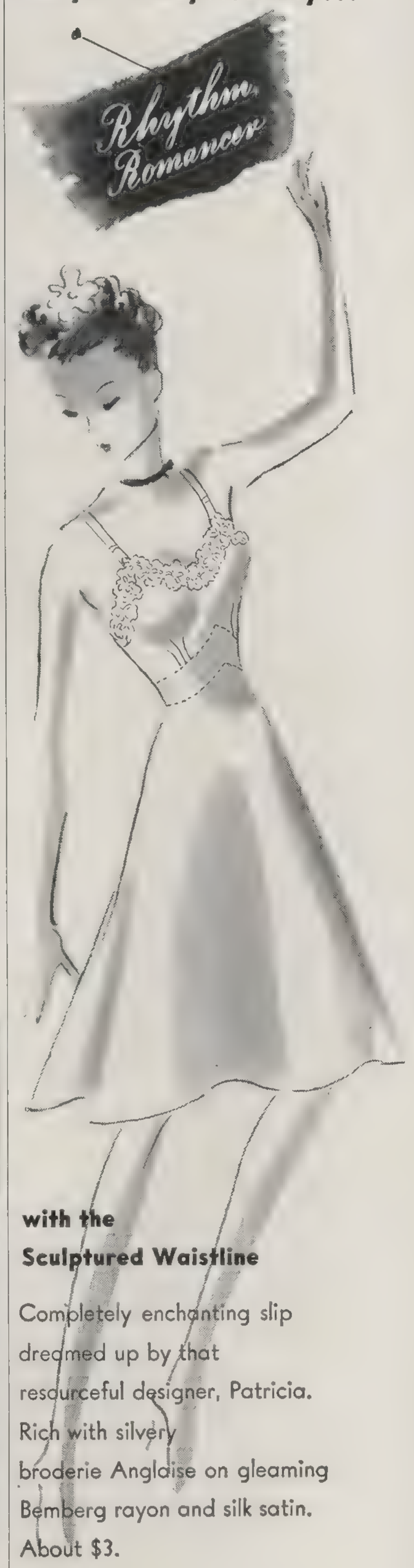

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MRS. D. DURANT, Multiple Electrolysis. Superfluous hair removed permanently, safely. Improved method. Endorsed by skin specialists. Personal service, 15th year. Free consultation. 507 5th Ave., N. Y. MU 2-3314

SAMUEL P. GILMORE—Established over 40 years in New York. Superfluous Hair and Facial Blemishes satisfactorily & safely removed. Recommended by leading physicians. Consultation free. 104 E. 40th St., N. Y. CA 5-2219

MARION BARRETT—REG. NURSE offers a new method of electrolysis by coagulation. Absolutely safe, painless, and permanent; leaves skin soft and normal. Demonstration offer. 17 E. 42nd St., N. Y. Room 616. MU 2-1714

FACE HAIR REMOVED FOREVER. Permanent eyebrow shape. No scars. Written guarantee. Privacy; personal attention. 20 yrs. references. Cosmopolitan—Electrolysist, 201 W. 89th St., N. Y. Suite 1-F. EN 2-9242

SUPERFLUOUS HAIR REMOVED permanently—painlessly. Method and results recommended by physicians. Mme. Piore, 200 West 72 Street, ENdicott 2-3156; 74 Main Street, Hempstead, Long Island. HEmpstead 2523

Vogue's ADDRESS *of shops*

If you don't find what you are looking for in these columns, write to Vogue's Address Book, at 420 Lexington Avenue, New York City, and we will try to find it for you.

FLOWERS THAT BLOOM IN THE SPRING. There's a *boutique à fleurs* down on the corner of Eighth and Bleecker Streets called the Hawthorne Flower Shop. It's run by Dorothea Wells and Claire Kennard. This is the kind of shop that loves to have you browse around picking flowers for your bouquet—a little of this and a few of those, just as if you were picking flowers in your own garden. Among the shop's specialties are delightful nosegays of red or pink geraniums, surrounded by rose geranium leaves. These sell for from thirty-five cents to seventy-five cents, depending on the size. Incidentally, these nosegays with reasonable care (putting them in water when not wearing them) will last almost a week.

The Hawthorne Shop also has dried flowers to perfume your shelves and dresser drawers. There's the good old Victorian favourite, dried roses; and also a Gentlemen's Mixture, made up, among other things, of dried anise, orange peel, and sandalwood—it's marvellously aromatic.

SPANISH FOR THE ASKING. Now that the order of the day is "eyes right" on South America, the ability to speak Spanish is almost a "must." One of the easiest and most comfortable ways to learn a language is to buy a good set of language records, tuck them under your arm, and head for home. Your next move is to find a

ENTERTAINMENT

LOUISE LLEWELLYN—Numerologist and Astrologer. Your present events $2. Detailed forecast of your next twelve months $10. Send name at birth and birth date with check. 147 N. Stanley Drive, Beverly Hills, California

ORENA A. KOEPEL—Numerologist. General reading for 1941 with details for one month with names, places and lucky dates $1. Send check, birth date and question, c/o Belmont Plaza Hotel, 49th & Lexington, N. Y. C.

AUGUSTA WILLEY—Personal Astrologer. Yearly forecasts, $10. Interview and consultation, $5. Daily guide—by the month, $5. Send your name, month, date, year and hour of birth (with check). 52 Irving Place, N.Y. GR 3-6827

FURS

MOLOT, formerly with Bergdorf Goodman Fur Corp., will individually style your jacket. Sable Dyed Fitch from $275; Blended Canadian Mink from $350, and other precious furs. Molot, 21 E. 56 St., N.Y.C. WIckersham 2-6261

RICHARD KOPPEN, formerly with Gunther's, re-designs, remodels, repairs and relines your furs at reasonable prices. Also showing latest models in fine furs. Skilled workmanship. 17 West 45th St., New York. BRyant 9-3368

FURS REMODELED

A SMART FUR JACKET OR CAPE can be made from your old furs for as little as $20, including a new silk lining, cleaning and glazing. Jackets and capes will be the rage among style-famous women for spring and in-between-season wear. Youthful, original styles designed to compliment individual personalities. Harry Jay Treu, Inc., 147 W. 35th St., 18th fl. opp. 35th St. side of Macy's, N. Y. Tel. LA 4-6788. Mail orders solicited

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ORREFORS CRYSTAL in a wide selection, originally designed lamps, and significant modern jewelry by Wiwen Nilsson, exclusive with us. Information sent on request. Orrefors Galleries, 5 E. 57th St., N. Y. C. EL 5-4946

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ALICE FRANCES GLOVES—507 Fifth Ave. Send for Style Booklet with photographed models for every occasion. Gloves $5 up. Every glorious color. Extra material sold for a matching hat. Mail orders. MU 2-5475

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J. SCHAEFFER, custom Permanent Wave specialist. The modes of the hour flatteringly interpreted by artists—Hair styling, air conditioned, refreshing salon. J. Schaeffer, 590-5th Avenue (at 48th St.), N. Y. C. BRyant 9-6165

CHARLES BOCK, authority on permanent waving. Specialist on white and bleached hair. Individual Bobs and Hair Goods. Charles Bock, 20 East 57th Street, New York City. Telephone PLaza 3-3900 for appointment

EMILE ROCKEFELLER CENTER—Hairdressers, authorities on Permanents and Color Corrections. Perfect service in restful surroundings. Pleasantly Air Conditioned. 30 Rockefeller Plaza. Tel. CIrcle 7-1995-6-7

C. LEONCE FOR ADVANCED HAIR STYLE Noted for incomparable chic & originality. His Self-setting wireless permanent has been the talk of this continent. Specialist in Scientific Hair coloring. 9 E. 53 St., N. Y. WI 2-0399

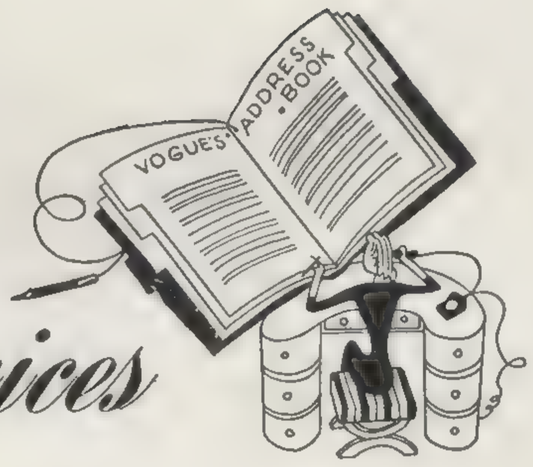
FRED (the Hairstylist), creator of Hair Styles in vogue. Your hair & scalp meticulously supervised. 18 E. 49th St., EL 5-2220; Washington, D.C., Branch Phillipsborn, 11th Street, Tel. Nat'l 4174; Kansas City, Mo., at Berkson's

ROBERT MAKES YOU BEAUTIFUL. Chic new coiffure designed & waved, $1.50. Artistic Flexible Permanents, $10. & $15. Grey Hair Scientifically Glorified. "The Original" Robert, 675 5th Avenue, New York. PLaza 3-9023

SATTLER'S fifty years of experience mean easy and perfect control over problem hair. Permanent waving, hair coloring. Hair goods carefully made to order. Sattler's, 18 E. 53rd Street, New York City. WIckersham 2-3443

LAURENT, internationally famous coiffure stylist, will accentuate your charm with a natural, soft, lovely permanent wave. Expert advice gladly given on hair coloring. 683 Fifth Avenue, New York City. WIckersham 2-5212

BOOK *and services*



comfortable chair, put the record-lesson on the phonograph, and just sit and absorb knowledge.

There are several firms in town that offer this service, and one of the best, and a pioneer in the field, is the Cortina Language School, 105 West Fortieth Street. Cortinaphone records have evolved from an established theory of teaching, which has proved successful for a number of years. For $50, you buy the course complete. It includes the thirty large-size recorded lessons (with carrying-case) that can be played on any phonograph, the main text-book, a conversational text-book, as well as a bilingual dictionary. Once you are armed with this equipment nothing should stop you from really speaking and understanding Spanish—but remember there is no one to prod you on. You're on your own, and it's all up to you.

SUGAR PLUM DREAMS. An ideal and amusing present for young people, or for that favourite beau in the Army, is a "Cookiegram"—a monthly box of home-made cookies. This idea was thought up by Miss Stephens of the "Pig and Whistle" at Arden, Delaware. Each box holds a different kind of cookies, so that the recipient doesn't get tired of the diet. The boxes themselves are very gala, tied to fit the season, and the cookies we tasted couldn't have been better. A small "Cookiegram" costs $6, plus postage, of course. An explanatory message precedes the first "Cookiegram," gives all the necessary and vital statistics, outlines the program, gives the date of all future arrivals and the name of the sender.

HAIRDRESSERS—(Cont'd)

MAISON JEANPIERRE for advanced Hair Styling and self-dressing permanent wave . . . Also remarkable results in restoring original color of your hair. Send for booklet. Phone for appointment. PL 3-6262. 6 E. 53 St., N. Y.

LURA DE GEZ—714 5th Ave. (bet. 55th & 56th St.) creates the "easy to manage" short wave to your individual self. Restyling. Coloring, Scalp Treatments, Manicuring, Pedicuring. Custom Permanents $10. CIrcle 7-5818

CHRISTIAN FREDERICK JUNGST creates beauty and originality in the most difficult hair. Relax in his comfortable salon while your new, individual coiffure is designed and waved. 19 E. 47th St., N. Y. VO 5-4477

HOWARD IN ROCKEFELLER CENTER Master Hairdresser. Formerly of Antoine, Saks Fifth Ave. Authority on permanent waving and hair dyeing. New coiffures designed and waved. 14 West 49th Street, CIrcle 5-5961—2

A BAKE-PROOF OIL PERMANENT Keeps hair soft, natural—$10 up, including Shampoo, Cut, Wave. Supervised by Miss Vinci, specialist in dyed or bleached hair. Mona Lisa Beauty Salon, 3 W. 36 (near 5th). LO 5-9069

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HAIR COLORING DONE SCIENTIFICALLY on grey and fading hair, with beautiful, natural results. Scalp treatments sponsored by physicians. Mary Greene, 1 East 53rd St., New York City. Telephone PLaza 3-0591

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FRANÇOIS ART TRANSFORMATIONS and newest Bob wigs of natural wavy hair with natural parting. Light and comfortable. Moderate prices. Mail orders. Booklet sent. François Hair Specialist, 11 E. 45th St., N. Y. C.

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MAIDS' Aprons & Dresses of Distinction—Imported & domestic fabrics. Address of representative in your vicinity sent upon request. Katharine M. Robeson, 318 W. Springfield Avenue, Chestnut Hill, Philadelphia, Penna.

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FASCINATING CREATIONS—Cruise, resorts, town—designed especially for you, from $5.50; your materials, remodeling, from $3; colors matched; handbags fashioned; mail orders. Chez Chapeaux, 218 Madison (36th), N. Y. C.

MARIE MILLINERY Has Those New Fringed Honeycomb & Choquet fabrics for the newest hats. Featuring tams & sailors. Hats from $14.50; your materials, $10. Ask for Marie, the designer. 501 Madison Ave. EL 5-8442

HELEN GOODMAN—248 Lexington Ave.—offers exclusive hat models created for you in a quiet studio. This fashion-wise milliner makes expensive-looking hats costing less than half what they should. Tel. LEx. 2-2669

EMME has a definite flair for individually designed spring sailors . . . and she creates the cleverest hats with your own materials to match and enhance your favorite costume. Emme, 21 E. 56 St., N. Y. C. ELdorado 5-9865

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CASH'S WOVEN NAMES cost so little and insure your belongings against loss or misuse. Attach them with Cash's No-So Cement. Write Cash's, 21 Chestnut St., So. Norwalk, Conn., or 6203 So. Gramercy Place, Los Angeles, Cal.

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SWEATERS—from Scotland. Pastel cardigans and pullovers of cashmere and Shetland wool. Favourably priced under a preferential tariff. Write for booklet. Henry Morgan & Co., Limited, Phillips Square, Montreal, Canada

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JAEGER BUDGET SHOP—Women's Sweaters. Hand-fashioned Cardigans of Imported Yarn—Shetland—6.75, Cashmere—10.95. Hand-sewn Angora Cardigans—6.95. Twin-Sets too. Yes. Mail Orders!! Box 328, Lake Placid, N. Y.

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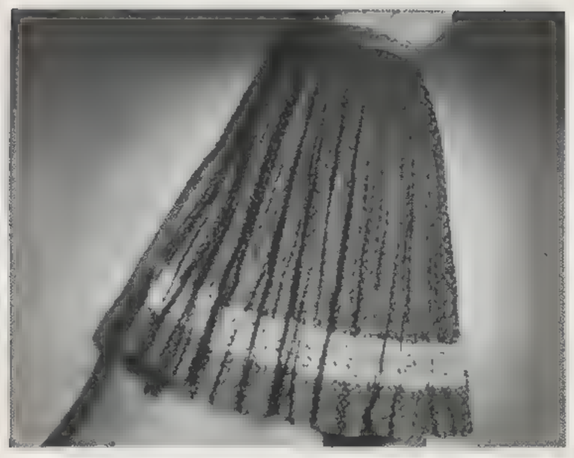

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Gluv-Gard: If you are prone to lose your gloves (and who isn't?), you'll be glad of a gadget called the Gluv-Gard. A gold-metal chain secures the gloves to your bag and holds tight till you want them. This new one is a nosegay of tiny glass flowers. Send $1 to Gluv-Gard, 220 Fifth Avenue, and travel in greater peace of mind. There are several colours to choose from.

Heirloom: If you have a penchant for fine silver, you will love this old Sheffield covered dish. It's one of a pair made in the period of George the Third—about 1800. Under the hot-water compartment is space for charcoal embers. The price for the pair is $250. This is but one of the many beautiful examples of silver from the English collection of Mermod-Jaccard-King, Saint Louis.

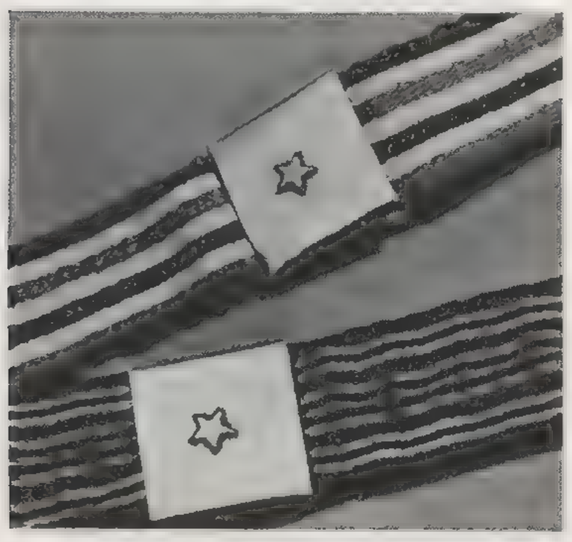
Your Very Own: Helen Carroll Johnson is a designer who makes clothes for a small and ardent following. She loves elegant little details and simple, livable lines. Example: this dress has a good-for-the-figure silhouette, minuscule buttons at the neck, and a stitched pattern of leaves at the sides for detail. Day dresses begin at $85. We also present Bubi, the West Highland White Terrier who presides over her establishment, at 24 East Sixty-Seventh Street.

Wooden Lady: Collectors of foreign dolls will love this Iceland lady, we believe. She's carved out of wood, and wears a stolid expression and straight black hair, bound high on her head. She also wears a pair of sealskin pants, trimmed with leather. You may have her for $4. And a metal stand to hold her up for 25 cents. You'll find her among a vast number of dolls from all lands, in all sorts of costumes, at the shop of Velvalee Dickinson, 714 Madison Avenue.

Hound

ferrets them out

Traditional: Worthy of the most handsome dining-room: Meissen dinner-plates, bordered in cobalt-blue and gold, with a different hand-painted flower bouquet in the centre of each. At Minerva Antiques, 535 Madison Avenue. Cloth of linen and écru flat Venise lace, from Maison de Linge, 816 Madison Avenue. The English cut-crystal glasses are from Black, Starr and Gorham.



Waist-Lines: One of the oldest forms of hand-weaving is tablet weaving, used in making Egyptian fabrics. These tablet-woven belts, with hand-made brass-and-nickel buckles; $3 each, postpaid. Above; red, white, and blue mercerized cotton stripes. Below, navy-blue cotton, woven with silver threads and golden rayon. Send waist size. Quinby Scheele, Pleasantville, N. Y.

New Look: Very much spring 1941 is this navy-blue faille dress. The skirt has front fullness, falling from the slimmest of waist-lines, which is accentuated by the deep dolman sleeves. The price: $39.50, at Madame et la Jeune Fille, 417 Park Avenue. The felt hat in sandy-beige is banded with navy-blue grosgrain, and has a navy-blue veil with butterflies woven into it. It's $12.75, at Talbert's Millinery. Or $15 in Milan straw. 585 Madison Avenue is the address.

Slip-Covers: With fish-net proving itself more and more versatile every year, we discovered this handsome white "slip-cover" of fish-net, dangling small shells. True to its name, it just slips over the lamp-shade. The base of the lamp is made of crushed shell, and looks like mother-of-pearl. You may see these at Macy's Corner Shop. Prices are as follows. For the lamp-base, $25. The slip-cover is yours for $5.50. You may have the white opaline shade for $4.50.

Jays Temple Place Boston

A Norman Hartnell great occasion gown echoed by Nanty in a cloud of pink and grey net, the loveliest of hand-made roses nested below the heart. . . . . 189.00.

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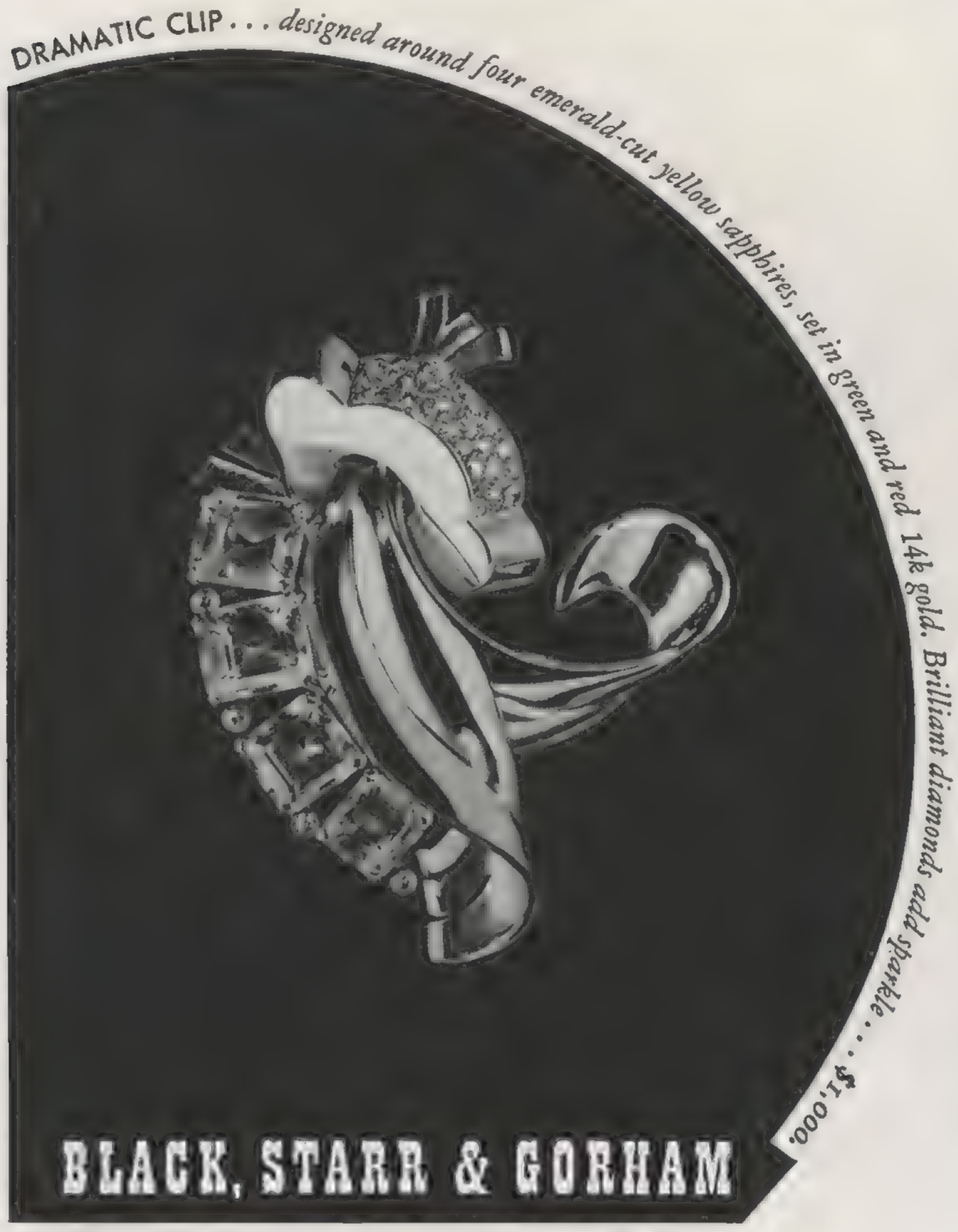

Shop

Spring Fur: This suit does delightful things to the waist-line. The jacket is nipped in, with the fur forming what looks like a tiny bustle in the back. It's of red Kamchatka fox, and the wool jersey used in the dress and waist-line of the jacket exactly matches the colour of the fur. You may have it made for you for $325. Or black with silver fox; brown with blue fox. Other interesting fur-and-fabric combinations at this shop, "Seven East," 7 East Forty-Eighth Street.

Total Transformation: Here we see Mr. B. Manuel arranging one of his magically natural-looking transformations. Whether you'd like just a braid to wear in the evening or a whole transformation to wear over your own wispy locks, Manuel is your man. He'll match your colouring exactly, with naturally curly hair, then set it in a becoming style. This wonder-working goes on at 988 Second Avenue. Since this is highly specialized work, the prices are not cheap.

For Elegance: There is an elegant air to this little hat. Robert Dudley designed it, using stiff yellow-beige upholstery taffeta and towering yellow-beige flowers. The fabric has a self-stripe of satin, which crosses the crown of the hat. The crown is shirred, and instead of a regular hatband, a thin line of turkey-red silk yarn is used. The price is $30. Robert Dudley's handsome shop, decorated patriotically in red, white, and blue, is at 20 East Fifty-Sixth Street.

Individualist: For you staunch supporters of the American institution of private property, here's a real delight for you. Joseph's exclusive "Individualist" comes with your own name inscribed in gold inside the shoe! Available in pastel multicolor, "shades of blue", "shades of brown," black, white. Suede. Sizes 3½-10, AAAA-B. $8.75

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Hound

Timeless Cape: Now that the word cape is very much in the air, you'd do well to consider this day-and-night, night-and-day one. It's made of dark, sable-dyed kolinsky, cut to fall full and graceful from a rounded yoke in the back. It's just below hip-length, slightly longer in back. Wrap yourself up in it for $335. You will find it, and other attractive fur designs, at Paschkes and Schreiber; 6 West Forty-Eighth Street is the address of this shop.

Grecian Influence: Fred Lacome has taken inspiration for many of his spring hats from the Greeks. This helmet is of white felt, bound with black grosgrain, and topped with white plastic wings. Mr. Lacome has also designed little white plastic wing earrings to match. He's done this matching-earring trick with many of his hats, matching white or pastel ones to the hat or trimming. Such gaiety goes on at 19 West Fifty-Seventh Street. $16.50 is the hat price.

Big Bag: Whether you are or aren't a knitter, we think you'll agree that this is a fine knitting-bag. It's fitted with comb and mirror, just like a pocketbook, and is roomy enough to be pressed into overnight-case service. It's made of red felt, big and round as the moon, and is trimmed with black wool yarn. It's a Frilo bag from Sara Hadley; $5.85 (including postage). It may be had with multicoloured wool trimming, as well. At 11 East Fifty-Fourth Street.

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Mehemed Fehmy Agha
Art Director

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STAFF EDITORS:
Jessica Daves, Managing Editor
Arthur Weiser, Art Editor

FASHIONS
Emmy Ives
Countess Willaumez
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FINE ARTS: Frank Crowninshield
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MERCHANDISE: Frederika Fox

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Harry W. Yoxall, Managing Director

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Michel de Brunhoff, Editor
Duchesse D'Ayen, Fashion Editor
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Incorporating VANITY FAIR

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6 New ways to look
New accessory colours
8 Pages for older women

March 15, 1941

THE WORLD OF IDEAS

Vogue's-eye view of spring shopping 43
"That Hamilton Woman"—Vivien Leigh 52–53
What makes an orator?, *by Leo Lania* 58
Mrs. Franklin Delano Roosevelt 59
Vogue's spot-light, *by Allene Talmey* 61
It's a nice union, *by Lorine Pruette* 64
Viscount Halifax, *by Edgar Laytha* 70–73
Cook's tour of Hawaii, *by Dorothy Duncan* 86–87
Hawaiian flower arrangements 88–89

THE WORLD OF FASHION

New ways to look

The fragile look 44–45
The album look, the candid look 46–47
The modern look, the romantic look 48–49
The freshly starched look 50–51
Those Hamilton clothes 54–55
Spotted in town—polka dots 56–57
The knitted stitch in time 62–63
Broad stripes, bright stripes 65
Bright is right 66–67
Mood Mexican; clothes American 80–81
Under twenty 82–83
Designs for dressmaking 90–91
Print with discretion 92–93
American from 'way back 94, 107

New accessories

Red for emphasis 60
Poetic pinks and reds 68
Accessories after the fact 69
Paintings to wear 84–85

For older women

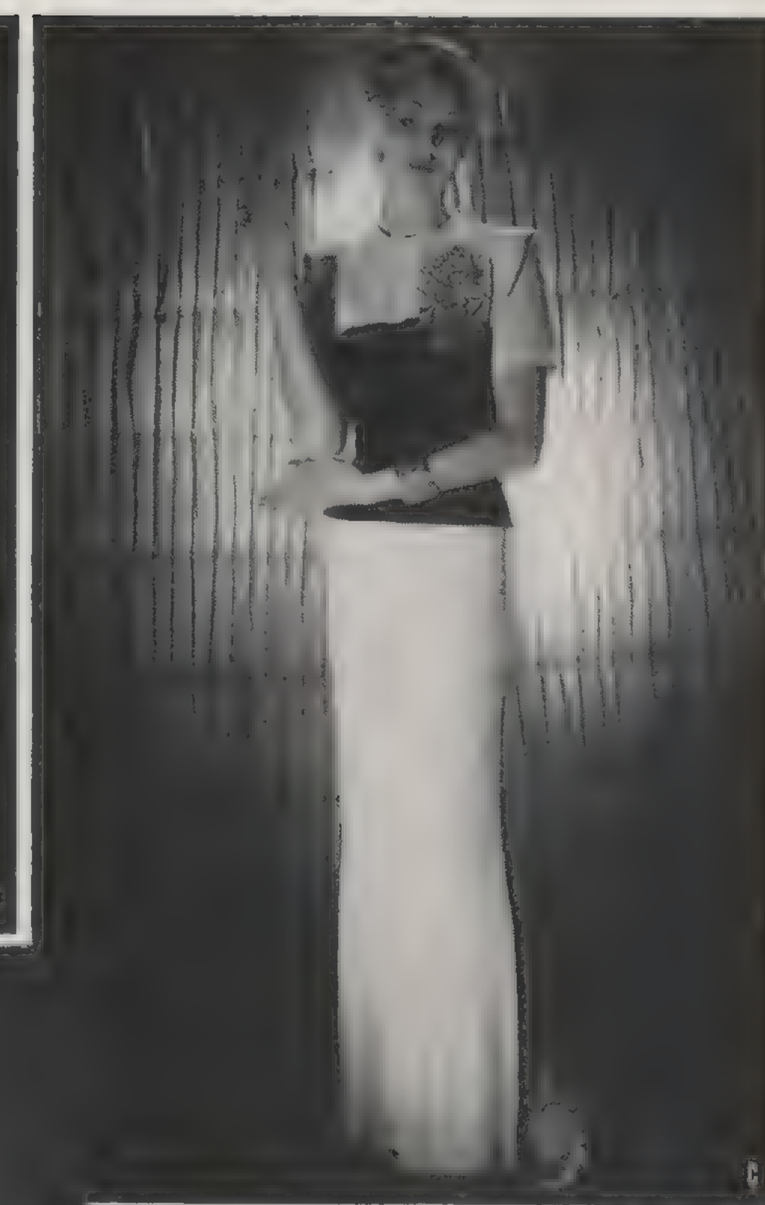
Women—not girls 74–75
Years off your looks 76–77
Rights and wrongs 78–79
Recapturing a fine figure 110–111
More years off your looks 112–113

SPECIAL DEPARTMENTS

Gourmet's guide 28
Vogue's travelog 29
School directory 30–31
Vogue's address book 32–33
Shop-hound 34–37
Discoveries in beauty 98, 101

RAWLINGS

New way to look—sleek in a slit-skirt silk crêpe sheath designed by Germaine Monteil, and worn with her "Singing Red" make-up. At Bonwit Teller; Bullock's-Wilshire; Ransohoffs. Jewels by Seaman Schepps. James Pendleton décor



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Vogue's-eye view of spring shopping

Why is there a question-mark on top of this page?
Because it's spring and shopping-time and what-to-buy is a great big question-mark in your mind, no matter what your income or age. (Also this question-mark's a pin to stick in stocks—the new rage.)

"Tell me first of all," you ask, "just how am I going to look?"
And *that* we do in this issue, not with just one way, but six...such as the Fragile Look, the Album Look, the Neat, the Modern, or the Starched Look...and others you'll see when you open this book.

Does all that sound as though this season is sort of hectic?
Not at all. Just eclectic.

Well, is just anything good then?
No, hardly. If you want to be This year and not Last year, you'll slope your shoulders, narrow your silhouette, enfold yourself in a cape, own a foamy Regency jabot, dare to wear bangs or rhubarb-pink gloves or red shoes, experiment with the figure-magic of dolman sleeves, peplums, boleros, maybe even have a caramel-coloured shoe shaped like a baby's. Nor are all the good tricks just for fledglings—on pages 74 to 77 you'll see some clothes to take Years off your Looks; and, on 78 and 79, there are Right and Wrong dramas of dress, attractively acted out for you by Peggy Wood then.

And what colours are in the picture?
Well, there are the established loves-of-your-heart, like navy-blue, natural, and the neutrals. There are new loves, too—violets, mauves, fuchsias, fireweed-red (page 68), fine greens, electric-blue, Chinese-yellow, and prints (pages 66 and 67) of bright, bright micture.

Is there anything else in this issue beside fashion questions?
Yes. Photographs of Lord and Lady Halifax, and inside views of the British Embassy; a cook's tour of Hawaiian foods; a comparison of the oratory of Roosevelt, Churchill, Hitler, et al; the goings-on of the Stage—something for you, in fact, whether you're primarily interested in clothes, politics, gracious living, diction, or digestions.

HORST

The Fragile Look

SPRING LOOKS...1941

Clothes with which to achieve them

THIS is a spring different from all the springs that have gone before; different from any spring that may come after. Capture this moment in time for yourself; make it a page of the book that you'll never want to tear out. The way you think and feel, this spring, is important. And, more important perhaps than any one but the psychoanalysts admit, is the way you look. Your clothes have their part. You won't let them be an obsession with you, but because three-quarters of the world is askew, you will try to make your own part of it inviting, engaging, as nearly normal as possible.

Scrimp on your clothes budget if you must, but unless you *really* must, buy as good clothes as possible; pay as much as you can afford. Not foolishly, not extravagantly, but not forgetting that the upside-downness of the world has made beauty not less precious, but more.

Look about at the spring. Turn over the pages of Vogue. And find for yourself the clothes, the ideas (even if it's only one hat) that will give you a new look—a spring look—your own look.

The Fragile Look

If you want to look fragile and sheltered, begin with your hat... with such an enchantingly pretty hat as the one opposite...all flowers and tulle and sentiment. But beware of overdoing it. A head like a flower calls for an unobtrusive stem...see that the rest of your costume is restrained, reticent. For example: a simple dark faille or wool dressmaker suit, or a non-intricate dress.

By night, of course, the fragile look is in its element. Enfold yourself in a protective cape—a blue-grey wool such as Lady Hamilton wore to board Nelson's flagship (page 55). Dine in a misty-grey marquisette dress, long-sleeved, full-skirted, with a gentle fichu frothing on the bosom (page 54). And don't fail to key your make-up to the gentle mauve and violet shades you're wearing.

The Neat-as-a-Pin Look

Let it be said of you this year what Hans Christian Andersen's Princesses said of the rose.... 'She's more than beautiful, she's neat.' Begin with your hair. Whatever your coiffure—no hair out of place. This spring has so many ideas for encouraging a band-box look. Trim new tricorns to set on a shining head (page 47). An immaculate white tweed jacket to wear with a blue skirt. Berets anchored to turban-like caps that hide all your hair. Terse little bolero suits—the new bolero buttoning snugly around your torso. And crisp stocks to tie at your throat.

At night, do your hair so that it looks like the classic Greek: a braid (false) like a coronet; a sleek chignon or Psyche knot. Choose a column of a dress with vertical Greek drapery. Or think about that Chinese-yellow dress on the cover—a trouser-narrow shaft. (Continued on page 120)

Opposite

Begin with a fragile-look hat. One as delicate as this purple tulle one, its veil drifting cloud-like around your throat, its crown capped with violets and roses. Let the hat be focus-point of a starkly simple suit like this black rayon and wool faille one. Hat, suit; Bergdorf Goodman. Jewels from Flato

HORST

The Album Look

Begin with a pretty, daguerreotype bonnet, like the one above. A huge white water-lily, a smother of chenille-dotted veiling on a cap of navy-blue straw. Let your suit be a 1941 version of a period piece. Scallop-edged bolero of thin blue wool; scallop-edged piqué vestee. Costume; Milgrim, Flato jewels

Begin with a new tricorn, very 1776—one that bares a clear brow, shows a fresh upsweep of bangs. On this steep-fronted blue felt tricorn—tricolour cockades of grosgrain. Proceed to a longish jacket of white Shetland tweed, young and easy with a blue silk shirt, blue Forstmann wool skirt. Jay-Thorpe

The Candid Look

The Modern Look

This is for you, if sleekness is your forte. A fluid line-drawing of a dress—black silk crêpe, sheltering the shoulders; shirred to a slim tunic. At the belt—a casual cluster of yellow tulips. Not for mere chits of girls, but wonderfully gracious on women—whatever their ages. Jay-Thorpe Original

RAWLINGS

This is for you if prettiness is your forte. A dreamy portrait of a dress—pale blue silk chiffon draped with fronds of blue ostrich, to drift after you as you waltz. The scant bodice is made to play up rounded young arms and graceful shoulders. In your hair—ostrich curls. At Henri Bendel

The Romantic Look

The freshly

**Try these white addenda—
favourites of spring, 1941.
They crispen your costume,
take willingly to soap-suds,
give you a fresh-scrubbed look**

WHITE RUFFLING, frail, flowery, in the Regency tradition. You'll buy a jabot and sleeve-frills of it to add to your simplest suit. All for $3.95; from Franklin Simon

WHITE JABOT-BLOUSE of cotton piqué, like the boy poets used to wear. Soap-suds are its tonic. $5; from Altman

WRAPPED WHITE PIQUÉ TURBAN that you drape for yourself. It unwraps, neatly, for its trips to your laundress. $3.95; from Bonwit Teller

WHITE DICKEY, WHITE VEST. Beau Brummell dickey of tucked piqué; $3. Roll-collar piqué vest; $6.95. Altman

starched look

CANDY-BOX HAT of white eyelet batiste, with a starched, frilly brim. Add to your prettiest dress. $5; Bonwit Teller

LACE-EDGED HANDERCHIEF, of white linen, to trail from fingers, or the pocket of a Regency suit. $2.95; Lord and Taylor

QUILTED-FRONT VESTEE of white piqué, inviting a watch-chain. $8.95. Red Angora suit; $35. Both; Bonwit Teller

RAWLINGS

WRAP-AROUND PIQUÉ HAT that tubs like a handkerchief, starches like your child's sunbonnet. Pin it with a jewel or two. $2.50; Bonwit Teller. Add white flowers and gloves

"That Hamilton Woman...."

VIVIEN LEIGH AS "ARIADNE," ONE OF LADY HAMILTON'S FAMOUS ATTITUDES

ROBERT COBURN

Vivien Leigh

Costumed for her new movie—after Romney's portraits of the famous "Attitudes"

VIVIEN LEIGH AS A "SIBYL," ONE OF LADY HAMILTON'S FAMOUS ATTITUDES

FANNED to life by Alexander Korda, the smolderous love-story of Lady Hamilton and Lord Nelson comes to the screen as "That Hamilton Woman." Vivien Leigh plays Lady Hamilton, the country girl who became Nelson's bright and ill star. Laurence Olivier, dashing in an eye-patch, fills the polished boots of England's naval hero.

On these pages, Vivien Leigh wears two of the costumes from the picture. She's photographed in typical Lady Hamilton poses—poses taken straight from portraits by the great Romney. (See the small pictures at the left.) For the Romney legend is part of the Lady Hamilton legend. Long before she met Nelson, the romantic heroine was Romney's favourite model. Delighted with her dreaming, half-innocence, her pliancy, he painted forty portraits of her, many in the allegorical Attitudes she often staged as a parlour trick.

Vivien Leigh brings these portraits to life—the face, the expressions, the luscious costumes. Some of the latter coincide with the new Regency fashions—and are copied for you. Turn the page.

Those Hamilton Clothes

Clothes that you can wear—copied from Vivien Leigh's, in her rôle of Lady Hamilton

Spring brought Regency fashions, graceful and beglamouring. You saw many in Vogue. Here are more—for you to borrow from Vivien Leigh's movie, "That Hamilton Woman." Above, a fichu-dress of grey silk-and-rayon marquisette, rose-girdled.

Left: A Lady Hamilton dress of the sort Romney loved to paint. (It could make a romantic heroine of you, one of these spring evenings.) Turquoise Enka rayon crêpe, its Regency frills of organdie laced with black velvet

Opposite page: An evening cape like the one Lady Hamilton wore to board Nelson's ship. Blue-grey Hockanum wool, with a double collar, and folds to envelop wide-skirted costumes.

• Lady Hamilton clothes: at Bonwit Teller; Marshall Field; Ransohoffs

PHOTOGRAPHS BY RAWLINGS

O'Cape Like Lady Hamilton's

Spotted in town..

Looking over the delicacies at Maison Glass—two girls in the kind of polka-dots that are suddenly spotted all over town this spring. First: Polka-dots for the new buttoned-on apron-front, collar, cuffs—of this navy-blue and white rayon crêpe dress. $29.95. Second: Polka-dots for the slim, fitted jacket of this black rayon crêpe dress. $25. Both Carolyn Modes dresses; at Arnold Constable; Mandel Brothers, Chicago; Mabley and Carew, Cincinnati

TONI FRISSELL

...polka-dots

Shopping at Bellows, under the kindly supervision of Papa Lafitte, veteran employee of the shop—a girl wearing polka-dots on her hat of eye-catching red-and-white taffeta. She makes spring news, too, with her short cape, lined with bright red—and attached to her two-piece navy-blue wool suit. The suit is part of a wardrobe that was originally designed for Miss Gogo Schiaparelli. $39.95. Suit and hat are both at Bonwit Teller; Neiman-Marcus; I. Magnin

What makes an orator?

Four speakers who have powerfully swayed their public—Roosevelt, Churchill, Hitler, and Mussolini

By Leo Lania

THE recent speeches of President Roosevelt, especially his last fireside talk, are undoubtedly the most important he has made. Among the manifestations of the age we are living in, they have a definite, a decisive place, and it is not surprising that they have echoed around the world. F. D. Roosevelt always speaks in a dual capacity, as President of the United States, and as the champion of democracy. But the extraordinary effect of Roosevelt's speeches is not explained by his office. It is not explained by their content. He is undoubtedly one of the most magnificent speakers of this century. Like all great speakers, his oratorical effects consist of many factors.

It was Frank Harris who said: "Style is a way in which great minds think," but Buffon stated it more succinctly: "*Le style, c'est l'homme.*" As a creative and an interpretive artist, as author and actor combined, the speaker expresses his style both in the form and content of his speech and in the art of delivery. It is this art which is the secret of the great orator. It justifies the German proverb, "Good writing does not make a good speech." A comparison of the greatest speakers of our time throws odd shadows on the art of oratory, on the character of the speakers themselves.

One of the greatest orators in France, or even Europe, was Jean Jaurès, the leader of the French Socialist party at the beginning of this century. Even after twenty-seven years, I can minutely remember him as I saw him on the platform of the Salle Wagram in Paris. I have forgotten the subject of his speech. I shall always remember his appearance. A stocky figure with broad shoulders, he had a powerful head set on his short neck. He reminded one of those workers of Rodin, a figure of concentrated strength. As he spoke, he walked slowly from one end of the platform to the other, building up his discourse, sentence by sentence, thought by thought, before the eyes of the spectator, like a mason dragging blocks of stone for a building. It was fascinating. Every one among the thousands of listeners could watch how his blocks of thought grew into walls and the walls grew into a complete building. To *see* Jaurès talking was a dramatic experience. It was as if one were watching a struggle, the wrestling of a Titan with his god. One trembled with excitement, suspense. Would Jaurès emerge victorious? Would he complete the edifice of his thought? With the red handerchief which he held in his hand, he would wipe his face and neck with that gesture of heavy manual workers. When he finished, his audience was as exhausted as he was, and as happy at the successful conclusion of his work.

The old Austrian parliament had a series of great orators, but one of the most brilliant was the Pole, Daszinsky. He was an oratorical fencer. A tall, slim figure, his white hair contrasting sharply with his young face, his fiery eyes, his mocking smile, he looked like the hero of a revolutionary drama. His voice effortlessly controlled every register. It could be as melodious as a violin or suddenly cut like a knife. His gestures were never wild. With his right arm thrust forward and his head thrown back, he might have posed for a picture of a fencer with foils. And his speeches were like that: a brilliant fencing with his opponents on the ministerial benches. Every feint surprised them, every thrust went home.

IN Russia, Trotsky was probably the best of the Russian speakers. Although Lenin spoke laboriously, his absence of oratorical effects perhaps increased his effectiveness. His natural manner, his simple appearance, without any pose and innately modest, had something very attractive about it. Speaking with a certain fatherly bonhomie, he gave the impression of being much older than he was; very bourgeois —a provincial schoolmaster, devoted to his pupils and their welfare. But Trotsky, on the contrary, had the fire. He had the pathos. He had the superior irony of the born public speaker. He played at and with his public, the kind of speaker produced brilliantly by the French Revolutionary Convention. In fact, he seemed far more French than Russian.

It is oddly significant that in this century, since the time of Bismarck, Germany has brought forth no great (Continued on page 108)

Mrs. Franklin D. Roosevelt

No President's wife has ever been more familiar to the citizens of America, more bustlingly busy, or more widely beloved than she—a newspaper columnist, a radio commentator, and, all her life, a tireless and generous philanthropist. Mrs. Roosevelt has set her own precedents of unselfish benevolence, and broadened the position of a President's wife to fit the measure of her own spirit. (In 1939 and again in 1940, though her voice was voted second to her husband's, Gallup polls revealed that her backers in the nation topped the President's.)

Mrs. Roosevelt is shown opposite in her rosy-white, third Inaugural Ball dress, which, like many of her clothes, was designed for her by Arnold Constable.

CONDÉ NAST ENGRAVING

Mrs. Franklin Delano Roosevelt

Wife of the President, photographed for Vogue by Steichen, in her dress for the third Inaugural Ball

Red for Emphasis

VOGUE'S SPOT-LIGHT on Sam Harris

By Allene Talmey

THE flops on Broadway this season have been spectacular, unpatterned, and more numerous than ever. Thousands of dollars have been lost on the odd little plays that have opened and shut like a slammed door. But not by Sam Harris. With rare discernment, the public has avoided such little honeybuns as "Boudoir" in which a composer-butler (not to be confused with a chauffeur-butler) announced mournfully "that's my sonata" after hearing some one hum four notes.

The public has ignored quite rightly even such high-minded efforts as "Liberty Jones." This was one of those allegories written by Philip Barry, who as a playwright is a schizophrenic, a split personality. (One side of him does those bang-up magnificent potboilers, sharp, sure comedies like "The Philadelphia Story," and the other side does those droopy, dreadful artistic allegories which he loves. They are always failures, and they always break his heart.)

Most of the thirty-odd flops of the season had one great point in common. Their producers lacked common sense, and in many cases even the minimum of taste. But not Sam Harris. For he has on Broadway now three great hits—"The Man Who Came to Dinner," "George Washington Slept Here," and "Lady in the Dark." In his time, this solid little man, who has age and laughter lines like scratches across his rugged face, has produced such fancy-dress stuff as "Of Thee I Sing" and "As Thousands Cheer." In his years of capering show business, he swapped in the old-time slow musical comedy for "Little Johnnie Jones," which was the musical upheaval of 1904. Before that he pushed Terrible Terry McGovern into three fight championships, and he ran a laundry up from a single washtub to a city block of washtubs. He even had a horse, Sadie S, that came near winning the Chicago Derby.

In all the years since then Sam Harris has not lost his quality of pleasantness, his friendly air. He keeps his chorus girls from show to show until, at the casting agencies, they say that getting into a Harris musical is like an endowment. The more famous he has become, the more drab his clothes; at rehearsals, he wanders around in a costume of which the major features are an old grey hat and a black sweater. It was not always that way. When first he started his intricate career, he wore a giant watch-chain across his puny abdomen, a great diamond horseshoe in the plumpness of his tie.

Most of the men who were producers with him years ago are now either dead or broke, pathetically trying to catch again the vitality of their hunches. The young men flare up, but can not find a play. While they dither, Sam Harris has three plays, one of them a combination of psychoanalytic drama and thoroughgoing musical comedy. Of all things, he avoids the middle ground. He produces intelligent shows, musically and dramatically, less from an intellectual standpoint than from rare good taste. He doesn't care about art. (Continued on page 125)

Red for Emphasis

One of the season's new colours is the red-brown called "Red Cent"—the first presentation of the new Colour Guild. You see it here—you see how exactly matched the accessories are.

1. Veil-encrusted felt hat; rayon faille stock (notice how perfectly tied); a calf Criterion belt; Ireland suède gloves; Burmel's flowering pocket handkerchief; and calf cigarette-case.

2. Red Cent for night: Square-cut felt cape, beads by Herbert and Pohs, crushed-down kid gloves, gay flower.

3. Red Cent shoes in gabardine and calf, by Newton Elkin; brief suède gloves, Coblentz satchel-like calf bag.

4. For a suit—grey or beige, perhaps —a face-framing Chinese bonnet of straw and jersey by Garfunkel; an enormous kid bag; a calf compact.

• All these Red Cent accessories at Lord and Taylor; Marshall Field.

• To wear with Red Cent: Helena Rubinstein's "Red Velvet" make-up

The knitted

Unbeatable beige — knitted wool pull-over and skirt; $19.95. Emerald jacket; $17.95. altman; J. W. Robinson.

Beige chenille in a knitted dress by Lampl. $17.95. Saks-34th Street

Cadet-blue knitted Angora suit, white Angora blouse; $39.95. Peck and Peck

Red, white, and blue knitted jacket, blue jersey skirt; $25. Bonwit Teller; Marshall Field

Natural colour — naturally. Sacony knitted suit that looks like tweed. $22.95. Saks-34th Street

LUIS LEMUS

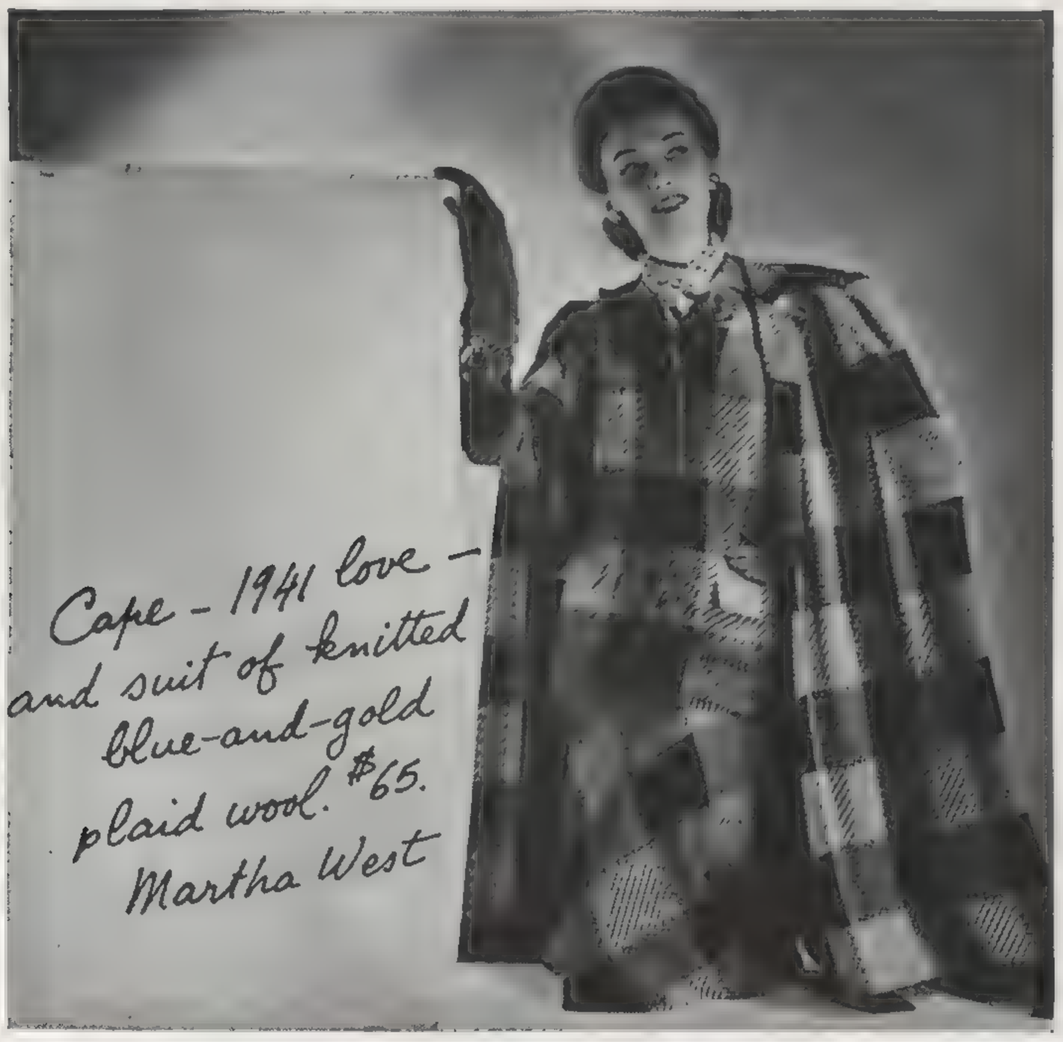
stitch in time

HAVE something knitted—that's one admitted new way to spring 1941. You saw in our January 1 issue handsome hand-made "Tailorknits." You see here handsome machine-made ones. For this machine-age has made great Progress. New stitches, with mechanical wizardry, impersonate tweed and plaid—and so firm is their texture, they tailor superbly. Not the least of their virtues, too—their unobtrusive prices.

Bow-knots on a blue cardigan; $14.95. Red dress; $25. All of knitted wool. Martha West; Jays, Boston

Tailored like fabric—knitted plaid reefer; $25. Cadet-blue dress; $22.75. Abercrombie and Fitch

Red, white, and blue knitted plaid—cardigan and dress. $49.95. Peck and Peck



Cape—1941 love—and suit of knitted blue-and-gold plaid wool. $65. Martha West

Rag-rug stripes in a Bradley knitted jacket. Lovely colours; lilac, nasturtium, moss-green. $12.95. Martha West; Jays, Boston

IT'S A NICE UNION

The powerful garment workers raise a startling new banner—"Bigger Profits for Employers"

By Lorine Pruette

It is no accident that a labour union has set out to help change the fashion world of America and restore a weary industry to energy.

The doctor is Julius Hochman, head of the New York Joint Board of Dressmakers of the International Ladies Garment Workers Union. He is a labour leader who manages to combine, astonishingly enough, some of the qualities of æsthete and temperamental genius with those of the hard-boiled business man.

His prescription is two-fold: promotion and efficiency. Promotion means a million-and-a-half dollar campaign annually to sell more dresses in the Western Hemisphere and to make New York City the clothes capital of the world. The dress workers have offered to contribute one hundred thousand dollars to pep up the business of their employers.

This proposal alarmed the manufacturers, fearing unions, as well as Greeks, bearing gifts. But stranger matters followed. When the time came to negotiate a new agreement with the employers, the union failed to say a word about conventional union demands. It ignored higher wages and shorter hours. Instead it insisted that the employers begin to apply stream-lined efficiency methods to what has remained a handicraft industry. Aggravatingly enough, the union somehow has been showing its employers how to be efficient and like it.

A great many firsts are being written on this strange new page of labour history. For the first time, a union has used the research facilities of a great advertising agency to find out what is wrong with an industry. For the first time, a union has demanded mental effort instead of money from its bosses. For the first time, a union has mustered all its power to force employers to make more money. With photographers snapping, four of the five employer associations signed agreements with the union, in the office of Mayor LaGuardia.

To accomplish a program without a strike or even the threat of a strike is something new in the dress industry; in fact, in union disputes everywhere. The union leaders feel they have shown not only that they favour promotion, but that they know how to promote their own business. The flood of publicity, almost unanimously of approval, has been one of the union's chief aids in bringing the employers to the signing of contracts. Who can be against efficiency?—ask the union leaders cheerfully.

It is an exciting question whether New York can become the fashion centre of the world, eclipsing a Paris of glorious memory. Hochman says it can. News from Rome shows that fashion can impinge upon politics and become important in international relations. A Rome-Berlin style axis has been set up, with plans to capture the European dress market. The Italians, because of their greater experience in designing, are expected to take the lead, but the German and Italian Fashion Commissions plan to decide together what kinds and colours of clothes are to be worn by all the women of Europe.

The New York union estimates that there are between fifteen and twenty million potential customers in Canada, Central and South America. In spite of this, the United States in 1939 exported fewer than thirty-five thousand dresses to the entire hemisphere. South American journalists are now visiting union headquarters to discuss the opening up of this great new market.

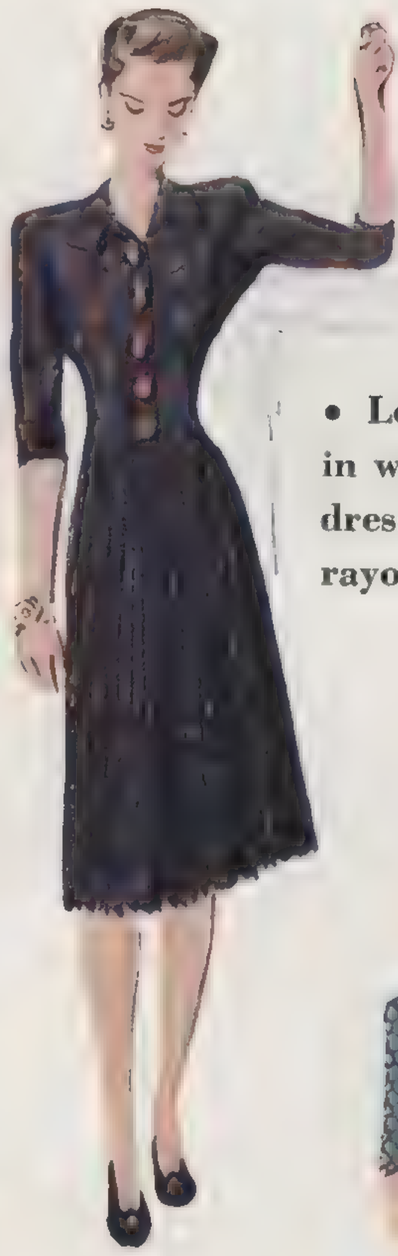
In addition to the expenditure of a million and a half dollars a year to put New York fashions over, the union plans two great style shows to be held each year, the first to take place this coming autumn. There is also some talk of a Congress of Designers some time in the future. New York alone has seven hundred designers, some of them tops in their own right, without benefit of Paris. The union says the finest workers in the country are here. There are families that have three generations working in the shops that clothe American women; such families develop a pride in careful (Continued on page 122)

Opposite:
Broad stripes, bright stripes—turquoise-blue and tulip-red—on a moire dress destined to lighten hearts, to turn heads, to brighten dinner-tables, and to swirl around dance-floors these first spring evenings. Even in this most colourful of springs—it stands out brilliantly. With it, long pale blue gloves that echo the blue stripe; bright red shoes that echo the red. Salon Moderne, Saks-Fifth Avenue. Décor; James Pendleton

PHOTOGRAPH BY RAWLINGS

Broad stripes, bright stripes

Bright



• Left: The new low level in waist-lines on this dress of strawberry-strewn rayon crêpe. $29.95. Best

• First: Carnation-pink and green—new duet for a printed silk crêpe dress with spring's beloved bolero. $50. Best; Jays, Boston

• Second: Stripes—those figure-flatterers—in a rayon crêpe dress, red-belted. $29.95. Best

• Right: Inspired idea—hip border of printed flowers on a dress of Celanese rayon jersey. Other assets: draped bodice, V neck, pleats. $29.95. Best; Jays, Boston

• Right: Electric-blue is new to light up black. Printed crêpe dress and brief bolero. $25. Best

• Right: 1941 team for town—rayon print dress, plain wool jacket—its edges bound with the same print. $25. Best; L. S. Ayres, Indianapolis

• Right: Giant flowers—the bigger the better—and the new low waist on a dinner-dress of pale blue crêpe. $35. Best; Neiman-Marcus

is Right

New prints for town are brighter than ever, for day, for night

• First: Fuchsia—it's flaring up again—in a printed rayon jacket and dress, with a white blouse attached. $39.95. De Pinna
• Second: Green wool jacket and a red-and-green rayon crêpe dress—this is a thriving season for green. $39.95. Russeks

• First: The new dolman sleeves in a red wool redingote teamed, excitingly, with a dotted crêpe dress. $79.95. Saks-Fifth Avenue
• Second: A harem skirt, drawstring waist, gay flower print—three signs of spring on this rayon crêpe dress. $45. Saks-Fifth Avenue
• Flattering new neck-line on a red-and-black printed rayon dress. $39.95. Saks-Fifth Avenue

• Right: Yellow touching off black on this dress of printed rayon. $29.95. Bonwit Teller; Carson Pirie Scott
• Far right: Pale blue and brown—dress and cardigan of rayon crêpe. $59.95. Bonwit Teller; Carson Pirie Scott

Poetic
Pinks and
Reds

Accessories after the fact

NEWS for your neck: Plastic bead necklaces in mauve, pink, or amethyst; pearl beads on bright wool; incredibly big cultured pearls. News for your stock or lapel: A series of small conch-shells; the jewel question-mark on page 43; a British lion with a mane of chain.

News for your waist: a leather belt in seven colours; the huge golden watch-chains.

News for your hand: Bright corduroy bags; silk jersey afternoon bags; a huge red calf town bag carrying inside a baby country bag. The revival of gold bangles—twelve to an arm.

News for your feet: Calf shoes the shade of pine furniture; shoes made on a baby's last; pussy-foot platforms, bright alligator shoes; and everywhere—moccasins, moccasins.

ALL SHOES; SAKS-FIFTH AVENUE

New colour: terra-cotta suède. A new construction: a moccasin cut to the print of a baby's first shoe

VOGUE STUDIOS

New colour-team: navy-blue suède, red kid. New construction: pussy-foot platform, for a springy walk

New colour: caramel lizard. New construction: the leather going right under and around the instep

Opposite

Rhubarb-pink, fireweed-red—tonic, new accent shades.

Rhubarb-pink: You could try the blue-veiled hat with a navy-blue costume. Or wear the suède gloves and pussy-willow boutonnière with Parma-violet.

Fireweed-red: You could put the silk chiffon blouse and the suède dinner-clog with a long skirt. Or have the kid bag to go with a navy-blue suit and simple red day shoes. By night: silk chiffon cape, feather flower.

• All are at Saks-Fifth Avenue.

• "Fireweed Red" polish by Peggy Sage, who also has the same "Rhubarb Pink" and the new "Ginger Tea" nail polish

VISCOUNT HALIFAX—British Ambassador to Washington

Lord Halifax...England to America

The head of Washington's hardest-working Embassy runs it like a great business

By Edgar Laytha

ON two houses, far apart, are fixed the eyes of the British Empire. At Number 10 Downing Street in London, Prime Minister Winston Churchill is out to win the war. At 3100 Massachusetts Avenue in Washington, Viscount Halifax is out to secure the tools "to finish the job."

When Lord Halifax crossed on the battleship, *H.M.S. King George V.*, a part of the British Government crossed with him to settle in the spreading Queen Anne British Embassy. For the Ambassador is not merely an envoy, he is a member of the war cabinet, able to sit in with his cabinet colleagues in London by transatlantic telephone. Downing Street and Massachusetts Avenue are joined now in an inter-British axis around which the fate of the British Commonwealth revolves.

And much of that fate depends on the six-foot-five, ascetic, stooped figure of Edward Frederick Lindley Wood, third Viscount Halifax of Monk Bretton. His mission was characterized by Churchill as "momentous as any...that the monarchy has entrusted to an Englishman in the lifetime of the oldest of us here."

The new head of the British Embassy, who in turn has been Viceroy of India and Foreign Secretary, does not follow any set routine in Washington. He takes on each job as it comes up. At nine he begins work in his study. Lord Halifax's desk is an orderly jumble of his personal mementoes, family photographs—among them those of his wife and his father—, and the four-cornered brass clock that served him in India. Quickly he looks over his newspapers from New York and Washington, and, of course, the *London Times* sent directly by Clipper.

Piled on his desk are the red-leather dispatch-boxes which English diplomats always use to carry their confidential documents. Peeping out of each box is a pink slip titled "H.E." That is staff lingo for His Excellency. The Ambassador opens the boxes with keys that he always carries, goes over the documents, makes random notes, and locks the boxes. They are then sent to department heads who own duplicate keys. (All confidential documents must be locked in these special boxes, even if they are to go from one office to another.)

After his mornings in the Embassy, Lord Halifax spends his time at the State Department, or with American industrialists, military experts, and the press, with occasional courtesy visits in the famous black Embassy limousine.

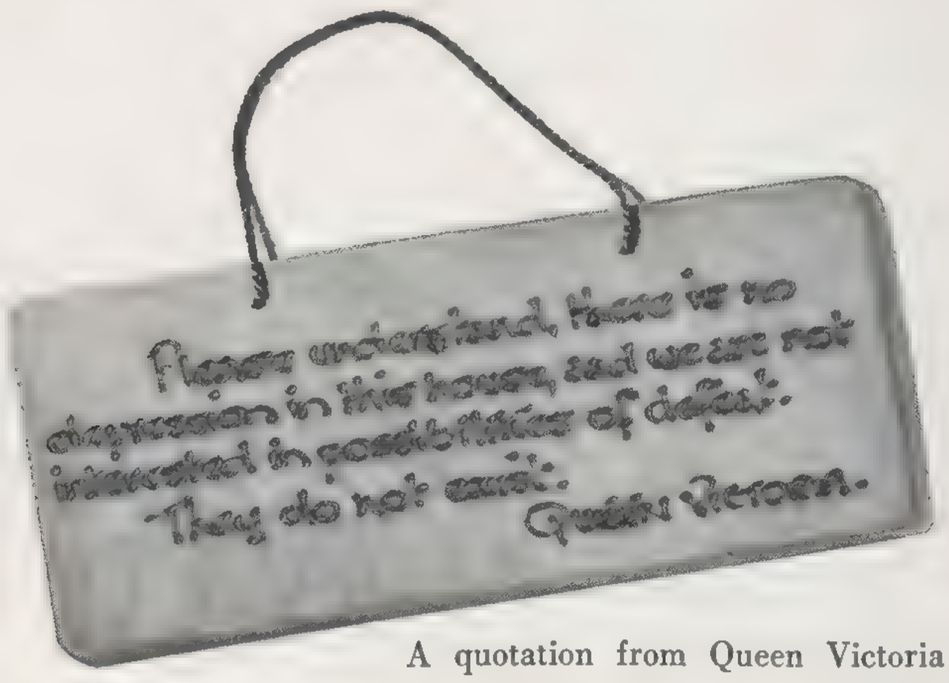
To the outsider, His Excellency's residence does not differ much from an Embassy in (Continued on page 116)

PHOTOGRAPHED IN LONDON BY CECIL BEATON

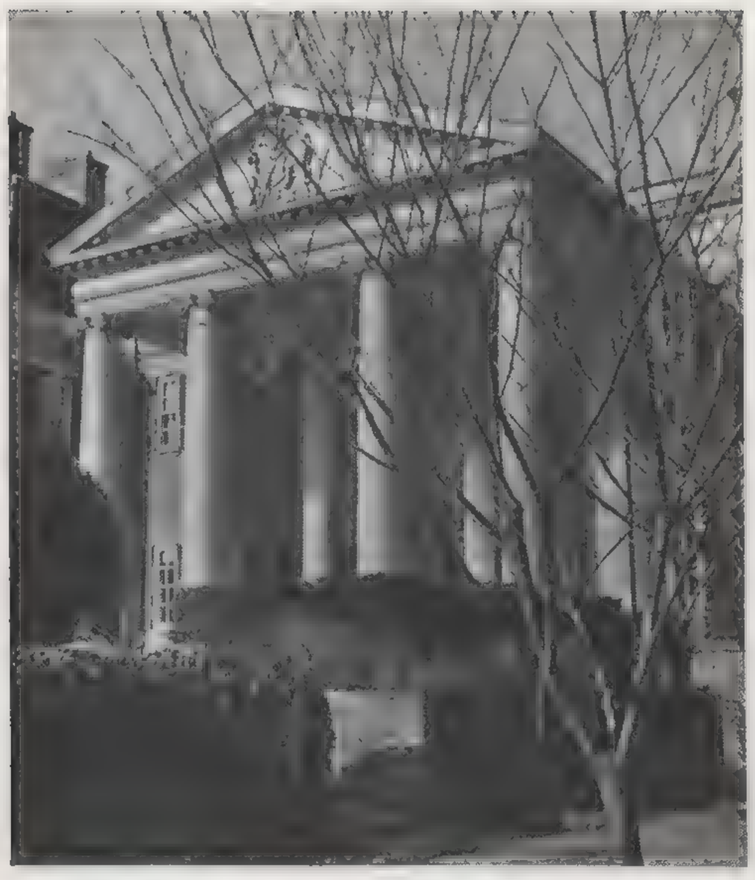
Lady Halifax, the Embassy's new mistress.
Below: three family portraits,
brought by Lord Halifax from England

All photographs taken especially for Vogue—
more on the next two pages

Lord Halifax...England to America (continued)



A quotation from Queen Victoria; on old-fashioned burnt wood, it hangs on a door in the Embassy



This Queen Anne brick Embassy houses the hardest-working staff in Washington

Flower arrangements by Lady Halifax are distributed by a servant to various rooms

Locked, this red leather dispatch-box holds memos—even inter-office ones

The footmen, now reduced to three, set the table with the famous silver service

In the Ambassador's library—his prayer-book, Jane Austen, and ghost stories by his father

Mid-afternoon tea, in an earthenware pot, is served to all with milk and English biscuits

KARGER

Lord Halifax's desk with his beloved brass clock and horn-rimmed glasses. Two of the photographs are of Lady Halifax and his father

Charles M. Brown, the Embassy messenger, has served twelve ambassadors

In the kitchen: a cook from England, rows of copper pans, and graduated moulds

Mail for London. Holes and lead weights will sink the sacks if the ship is torpedoed

Women

ALL CLOTHES ON THESE PAGES FROM THE GRAND DUCHESS MARIE'S COLLECTION AT LORD AND TAYLOR

TONI FRISSELL

• Above: A hostess dress for an intelligent adult hostess. Lengthening and slimming—the vertical drapery, V neck, embroidered high waist-line. White Celanese rayon jersey. $19.95

• Top, left: Two jacket-dresses, becomingly conservative. First, narrow ruching on black rayon crêpe. $49.95. Second, of lilac-and-green printed silk; $49.95. Veiled lilac straw hat

• Left: A dinner-dress in lilac—so perfect with grey hair. The diagonal drapery seems to add flattering height. Sheer rayon crêpe. $39.95

. . . not girls

Six pages of clothes for those pearls among women who accept maturity

An appealing hat—purple straw with violets and a rose—men will like it. From the Grand Duchess Marie's collection at Lord and Taylor

It isn't The Thing any more to call yourself a girl when you're really a woman. It's much more pleasant, and far more acceptable, to be and act Woman. At long last, apparently, the sound of "Madame" in shops and restaurants, from headwaiters and taxi-drivers, is more welcome than the brisk "Miss."

Perhaps the rise in the national arena of Clare Boothe and Dorothy Thompson and all the other thinking, attractive women has something to do with this. They are not Girls. They are Women. Women who look, and think, and talk, and act like women. And in this year of great decisions, great courage, and tumultuous experiences all over the world, it is heart-warming, and infinitely cheering to realize that the women of America no longer want to call themselves "we girls."

Part of this willingness to be grown up is shown in clothes. Women are learning to dress themselves with young and charming dignity, and, above all, with becomingness. They have learned to wear dresses with proportions which are right for their figures.

They have learned that a hat that really belongs above a mature, thoughtful face is far more flattering than a witch's cap or a bow in the hair. They have learned to abandon girlish tulle evening dresses and exaggeratedly short skirts. They know only too well that clothes which are really too young make the wearers look, paradoxically, older. And most women, no matter what their age, know that men really like them to be *women* who are young—not pathetic carbon copies of the girl they were these twenty years gone.

It really doesn't matter how happily married a woman is, she knows the stimulation of talking to an attractive, interesting man; and she finds, these days, that the most attractive of them want real talk. The world has grown too chaotic to find interest, solace, or companionship in what used to be called Party Talk.

And this new interest reflects itself in women's clothes. Women are discovering that the men they meet at dinner are likely to eye their restrained, subtle dinner-gowns with an undercurrent of pleasure that the widest, youngest dance dress never won. They are discovering that their luncheon companions eye appreciatively slim suits, with hats shadowing the eyes, and a blouse that froths discreetly, and appealingly below the throat. For men, the great conservatives of the world, are finally won over most completely by the implication of the accepted thing—the Right Thing.

And if you will watch closely, you will see how well the spring fashions play directly into your hands. First, the spring colours: Black, which may have been your refuge these past few years, but which was never terribly becoming to you, has suddenly lost its first-ranking place and given way to violets and purples, beiges and blues, soft greens and rosy, wearable reds—all colours which are good for you and absolutely right this spring.

Other details which are important fashion points and which are also flattering to you and your figure: The longer, below-hip-length jacket for your suit. The wrap-around, slightly bloused coat or coat-dress with a faintly flaring skirt. The melting and irresistible charm of hemstitched, white frills at throat and wrist. The absolutely imperative use of veils on almost every hat you own. The return of the tiny, muted check for woollen suits and coats—particularly distinguished if you have really white hair. The three-quarter straightish sleeve—smartest of all lengths—and very beguiling with long gloves wrinkling loosely up to meet them. The surging love for evening dresses which cover shoulders; of sleeved dinner-dresses with flattering, low V neck-lines.

You will see more clothes and more words of advice on pages 110, 111, 112, and 113 of this issue. And when you have made your choices, when you have been fitted, carefully, over the best corset you can buy—one last word! Wear your clothes with the confidence which your experience and maturity deserve. You have thrown off the dreadful inhibitions of trying to imitate a girl. You are a grown woman and proud of it. Peace, it's wonderful!

Years off your looks

Violet, beige, deep V neck-lines—
loved by the young, this spring—
are perfect for the not-so-young, too

Left: Violet—wonderful on you—in a silk crêpe dress, covered shoulders, becoming V neck-line; Jay-Thorpe

Right: V-neck, flattering tiered collar, on a grège-with-brown silk marquisette dress; Bergdorf Goodman

Left: Dark-green wool coat, artfully cut, lighter-green thin wool dress. Flowered straw hat. Stein and Blaine

Right: A side-buttoned dress, a cape (both figure-whittlers) of pale blue Rodier wool. Felt hat. Henri Bendel

Right: Violet silk chiffon turban, lovely on grey hair, with cerise-and-purple flowers; Henri Bendel

Left: Red Milan straw hat (you needn't, either, shun red) with a swooping brim; Nicole de Paris

Left, below: Easy-to-wear long jacket of beige-and-brown checked wool; beige skirt. Felt hat. Jay-Thorpe

Right: Top-coat of beige-and-brown plaid wool; brown jacket, beige dress. Wool crêpe hat. Nicole de Paris

Above: Soft, apron-fronted dress, jacket edged with rickrack, of navy-blue silk. Straw hat. Nicole de Paris

Far left: Discreet brown-black-and-white printed silk crêpe jacket-dress. Brown felt hat. Bergdorf Goodman

Centre, left: Black silk crêpe dress with a deep, flattering V neck-line; white ruffles. Straw hat. Jay-Thorpe

Left: Pastels are Your Type—witness the pale blue-grey of this silk crêpe dress. Straw hat. Jay-Thorpe

Miss Peggy Wood in four acts of a Dress Drama

YOU see on these two pages four acts of a dress drama—in which Right triumphs over Wrong, and a Woman, not an Ingénue, plays the leading rôle. Peggy Wood, our heroine, in private life plays the Right rôle as beautifully as, in John van Druten's "Old Acquaintance," she is currently playing the Wrong.

The moral of Vogue's play is taste, choosing things that are good *in* themselves, *on* you, and *with* each other.

In the top picture on this page, Miss Wood wears a grey silk chiffon dress, with every line gracious-making: a becoming V neck-line, elbow-length sleeves, a dexterously draped skirt. Leaving the neck free of jewels, except for the low-worn clip, lengthens and slims it.

In the picture below, Miss Wood wears a perfect daytime costume for spring. The printed black-and-white silk crêpe dress buttons to a flattering V. The black mesh wool coat's three-quarter length sleeves make a long, pleasant line into the white suède gloves. The hat is white toyo, the bag a simple black grosgrain, the whole effect soignée, charming. • Both costumes, Bergdorf Goodman

OVERDONE

When you're as attractive as Peggy Wood, it's the more dreadful for you to spoil everything with clothes boners...as Miss Wood has obligingly done for us in the specially-posed pictures on this page.

Consider at the left the misguided evening costume that makes our star look like an ingénue instead of Herself. Over-snug bodice, too-fussy sleeves, flowers in plethora, all contrive an unbecoming top-heaviness. The print is the scattered kind that makes any but a perfect figure seem diffuse and sprawly. The choker pearls seem to shorten the neck, and the whole outfit looks too quasi-schoolgirlish.

Below you see how overemphasis can spoil what might have been a smart daytime costume. The oversized jabot plus fur neckpiece, pearls, and clips add up to too-much-going-on. The tiny hat is a shade too tiny. An older woman with a keen sense of proportion would choose a slightly larger hat. The print is nice in itself, but the sleeves are not long enough. Elbow length is far more becoming. These are not glaring faults. They merely show a gentle leaning toward the fussy school.

Two charming rights—
Two not-so-rights—
enacted here
by lovely Peggy Wood
for her contemporaries

TOO FUSSY

RAWLINGS

RAWLINGS

Mood... Mexican

More and more: American eyes on Mexico. In travel; fashion. As—the huge Fashion Show recently given in Mexico City by Neiman-Marcus. As—this bolero dress, flame chiffon, white organdie, black taffeta. At Bonwit Teller; Neiman-Marcus

Clothes... American

A Mexican *señorita linda* might wear it on a moonlit balcony —this Mexican-by-adaptation dress. Shining white organdie, slashed with black lace. Wear it, for real Latin irresistibility, with a mantilla, too, of black lace. Neiman-Marcus; I. Magnin

Lines to an

The dolman-sleeved dress

Young incarnation of that important newcomer, the dolman sleeve. Here's a case of having your cake and eating it. You get that fine, deep-cut armhole. And you keep your cherished firm-shouldered look, thanks to a parade of buttons on the shoulders. Dress of navy-blue rayon crêpe with those white piqué touches no spring is spring without. Atop—sailor of white piqué. $10.50

The full-skirted basque dress

Here are the basque-waisted, full-skirted lines you've loved since you were out of pinafores. No wonder—they're such good press agents for your own trim lines. Case in point is this navy-blue rayon crêpe dress. It flows over your torso to the hips—then breaks in a wide circle, stiffened by bands of taffeta. Little wrap-around turban of blue mesh with cherries over each ear. $5

Under Twenty

Four of the newest silhouettes in dresses under $20 for you who are under 20 years

RAWLINGS

The "Dandy" bolero dress

This is a double-feature dress. (A) It has a bolero—and you'll certainly want a bolero this spring. (B) It also has Regency frills of fluted taffeta circling the bolero and fluttering prettily at your wrists. The dress is navy-blue crêpe—just the remedy for a by-now-weary wardrobe. Push a sailor back from your brow—perhaps this navy-blue straw. It's $7.50. Add white gloves

The stiff-fabric princesse dress

Step right up and claim this dress if you have a supple, hand-span waist and no hips to speak of. (Common characteristics of an Under-Twenty figure.) The bodice buttons closely to a low waist-line, where a stiff, flaring skirt begins. The fabric—navy-blue rayon taffeta, to rustle, when you move, as if touched by a spring wind. The hat, for bangs, is blue felt-and-taffeta. $10.50

• Clothes on both pages: Bonwit Teller;
J. L. Hudson, Detroit; Frederick and Nelson, Seattle

Paintings to Wear

They're really scarfs designed by Count René Bouët-Willaumez

WILLAUMEZ DESIGNING "GUARDIAN ANGEL"

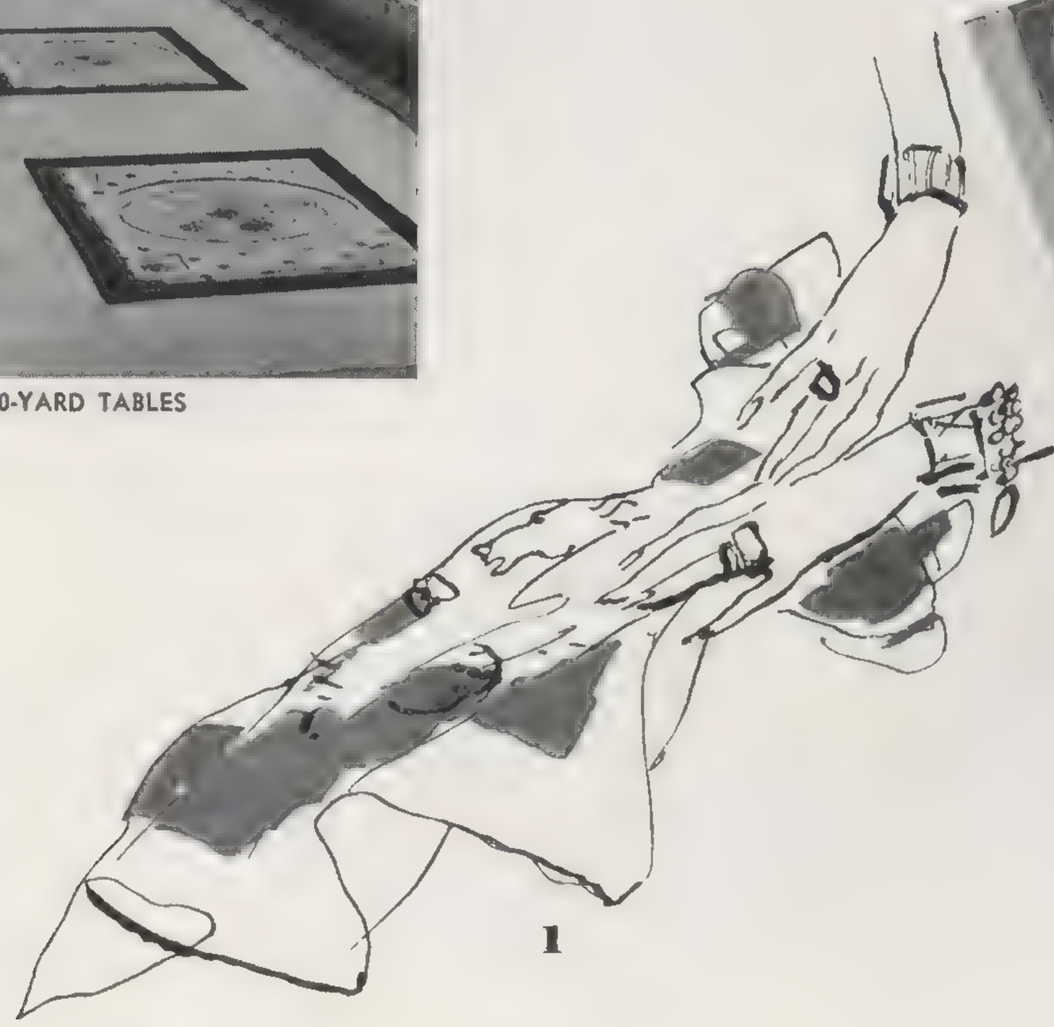
ARTIST INSPECTING TECHNICIAN'S WORK

HAND-PRINTING ON 80-YARD TABLES

It's like wearing a painting—wearing one of the new scarfs designed by Count René Bouët-Willaumez, Vogue's talented fashion artist. So much like paintings are they, you'll probably frame yours and hang it on the wall. (Some people are doing just that.)

At the left you see Count Willaumez at his easel designing one of them—the worldly, fuchsia-robed "Guardian Angel," whose mission is to guard a lady's shoulders at night. Opposite you see some of the other ironical, imaginative ones: "Literature," a still life of rare books and manuscripts with sardonic Voltaire glowering over them. "Tired Flower," a morning-after study of a carnation that spent the night in a man's buttonhole. Some new ways to wear them are shown in the small sketches #1 to 6.

There's Fine Art, too, in the printing of the scarfs. They will be printed by hand by the delicately precise, difficult screen method, here in America—and no finer craftsmanship ever came out of France. There are 12 designs, in 80 colours, all on pure silk. Saks-Fifth Avenue has the originals and will send them on an exhibition tour of the U. S.



1

Butterfly chaser

Tired flower
2
Medallion
3
Poetry
4
Literature
5
Nappe à pois
6

Cook's Tour of Hawaii

Cosmopolitan dishes from the Hawaiian Islands that won't frighten the wits out of your own cook

It's true that epicures return from the Hawaiian Islands with tales of white strawberries in March—which, incidentally, are indigenous to the Islands—and strange, exotic dishes that would frighten the wits out of a more than average good Mainland cook.

The usual food story written about the Hawaiian Islands begins with the luau, and rightly so, for it is the traditional feast of the native Hawaiians, and is still celebrated for such festive occasions as a wedding or on the anniversary of the first birthday of a child.

But the story of entertaining in Hawaii, at least from the culinary standpoint, should not, as it so frequently does, end with the luau. Modern Hawaiian cuisine is strange and exotic—the mixed cosmopolitan population makes it so. Adapted native dishes, New England classics, the émigré soups of Portugal, curious menus from China and Japan, and the sharp curries of India are equally at home on Hawaiian tables.

Naturally, fruits that thrive on the Islands—bananas, breadfruit, citrus fruits, guavas, pineapple, mangoes, avocados, and mountain apples—are most widely used on Hawaiian tables. So are the fish—mullet, squid or cuttlefish, crabs, clams, lobsters, shrimp, and small shellfish known as *opihi, pupu, kupee* and *pipipi* which abound in surrounding waters. Sea-cucumbers (*loli* or *okole emiemi*) and sea-urchins (*wana, haukeke,* or *ina*) eaten raw are an Hawaiian treat.

Poi, which is prepared from the root of the taro plant into a one-, two-, or three-finger paste, is still eaten, of course, but not as formerly by the ten pounds a day.

The taro leaves that resemble spinach are still served also, but are being supplemented by spinach, watercress, tomatoes, and other vegetables. But none of these—or the several varieties of seaweeds that make excellent relishes and are always served at Hawaiian feasts—is usually available on the Mainland, and, even though they were, might certainly do more to frighten than inspire your cook.

On the other hand, coconut cookery, which has been developed to a fine art on the Hawaiian Islands, is a rare treat, and readily adaptable to Mainland menus without causing a ripple in the kitchen or the loss of a priceless cook.

The water from the green, immature nuts is used as a beverage, and the meat from the "green" nuts is eaten from the shell. The water from the mature nuts, however, is discarded, and the meat is grated, warm water or milk added, and the mixture squeezed through a fine cheese-cloth to extract the milk, which is called coconut cream. It is used to give sweet, succulent flavour to meat, fish, and chicken dishes. It goes into the sauce for curried chicken or shellfish, turns up as *haupia*—a cornstarch pudding served at the luau—, and does rare and wonderful things to baked bananas, ice-cream, and a velvety mousse.

If you are feeling the urge of the gourmet and would like to do a little experimenting on the tropical side, master first the Hawaiian curry prepared with coconut cream. Serve it with chicken, or your favourite shellfish, surrounding a mount of fluffy rice. Favourite Island condiments to serve with it include Bombay Dux (a familiar name for (Continued on page 119)

Hawaiian setting

This imaginative table was set in Honolulu—set with all the colour and flora and atmosphere of Hawaii. But there's many an idea here to pluck for your own table. Pink is the colour scheme—all shades of pink from the palest shell to the deepest rosy-ginger.

The flower centrepiece was arranged by that Hawaiian master-hand, Caroline Peterson. For a vase, she uses a hollow strip of the Jamaica banana trunk—rosy-bronze on the outside, shell-pink inside. Into this, she heaps pink ti-leaves, rosy ginger, and pink plumieria blossoms. Completing the lovely scheme—bois-de-rose linen and Hawaiian native wood table service from Gump's of Honolulu

PHOTOGRAPH BY NYHOLM

Hawaiian Flower Arrangements

Flower compositions by Caroline E. Peterson, of Honolulu, which should inspire ideas for your own table

Frilly cabbage-leaves—no less!—combined with the pink flowers and dark green leaves of anthurium—all in a flat porcelain bowl

What looks like a giant flower is really a huge seed-pod. The exotic leaves may be taken from the elephant-ear or breadfruit-tree. Together they make a serene study for a jade-green Chinese bowl

Very modern arrangement for calla-lilies—accenting the rhythmic beauty of the stems and the dynamic lines of the large leaves

A solitary yellow flower—made surprisingly out of curled carrot slices—and the lances of cactus arranged in a brown bowl. An idea you could easily duplicate. Java fibre place-mats, turtle chowder bowls

Peeled iridescent-pink banana stalks and green heliconia leaves—made for a niche decoration in the Honolulu Academy of Arts

Against a fantastic fan of palm-leaves—a group of seeds and blossoms in a symphony of colour from bright gold to deep bronze

NYHOLM

The pale ivory of lotus blossoms and the pale green of avocado flowers spontaneously arranged in a basket made by cutting and binding together jade-green rushes

OUT of everything from lotus blossoms to cabbage-leaves, from seed-pods to cactus spears—the inspired flower arrangements on these pages are made. They're the handiwork of a gifted Islander, Caroline E. Peterson—to whom half the hostesses of Honolulu turn when they want original flower arrangements. No conventions tie Mrs. Peterson's hands. She finds as many possibilities in vegetables as in flowers, in seeds as in stalks. And while she works with the exotic flowers of the East, her compositions have the modernity of the West. Her ideas, too, are easily adapted in the West. Any of these (more on page 104) should suggest ideas for your own table.

LUIS LEMUS

Your own deft fingers—or your dressmaker's—can achieve the same picture you see here. Slightly bloused jacket, over a dress with the new square neck-line. Made here of navy-blue and white Canton crêpe—wonderful with bright green touches. Design 8970

For you and

Designs for

BACK VIEWS AND SIZES ON PAGE 102

your needle

Dressmaking

Your bolero-dress (you're sure to want one this spring) might be done this way. New—the buttoned, fitted bolero. New, too—the shoulder-yoke of the dress. Here, of pueblo-brown faille—white piqué revers...nice with white or pale blue accents. Design 9018

Print with Discretion

Shamrock print: Tiny white shamrocks, on a brown silk suit with a long peplum, white piqué touches. Cap of brown straw. All: Hattie Carnegie Ready-to-Wear

Polka-dot print: A navy-blue surah dress—full-skirted, tight-waisted—with sparse white polka-dots, dandy-ish linen frills. White piqué hat. Jay-Thorpe Original

Circle print: Precise white circles on a black silk crêpe suit with peplum-ish pockets. Yellow straw hat. Omar Kiam designed this suit. Saks-Fifth Avenue

Hound's-tooth print: Navy-blue and white checked coat-dress of silk crêpe, velvet-collared, over a navy-blue slip. Straw sailor, moire bow. Bergdorf Goodman

Striped print: Tweedy-looking black-and-white stripes on a suit of rayon silk, crisply tailored. White grosgrain pill-box, flowered and feathered. Henri Bendel

Herring-bone print: Very new-looking—on a three-piece suit of navy-blue and white silk. Omar Kiam design. Straw hat, white-ruffled. Saks-Fifth Avenue

LUIS LEMUS

Scroll print: Navy-blue and white scrolls, scrawly but symmetrical, on a silk suit with a flaring peplum, bolstered with taffeta. Toyo straw hat. Henri Bendel

MARIAN STEPHENSON

American from 'way back

**Inspired by American history—
these contemporary clothes
with an Early American feeling**

As American as Plymouth Rock or the *Federalist Papers*—or as that statue of President James Monroe, photographed above—are the fashions shown on this page. Called "First Fashions of America," they reflect the current preoccupation of contemporary America with America's beginnings.

To aid American designers in their study of Early American fashions, Miss Marian Stephenson, a tireless fashion expert, scoured the original Thirteen Colonies, from Cape Cod to the Virginia Tidewater. She covered more than three thousand miles; took twelve hundred-odd photographs. She combed through old houses, museums, libraries, shops, collections of Colonial maps and writings; wangled permission to reproduce old family portraits and documents; and compiled a scholarly, well-documented body of reference material for designers to consult.

These Early American clothes fall into three categories: the gallant Cavalier clothes of Virginia, the sturdy, sober Puritan dress of New England, and the Dutch Patroon fashions of New York, née Nieuw Amsterdam. American designers have drawn on all three. Some of the results are shown here, and on page 107. Watch for more—for Cavalier ruffles, for Revolutionary three-cornered hats, for scarlet cloaks, for Minuteman buff-and-blue, for flap pockets, for braid. They are all, again, part of the American scene. • All of these Early American fashions may be found at Bloomingdale; Carson Pirie Scott; and J. W. Robinson

Top, right: Like the costume of an eighteenth-century gentleman of Virginia—this "pigeon-blue" redingote and dress of sheer wool, with broad, buttoned cuffs

Top, left: Another costume inspired by the fiery Virginia patriots—a navy-blue twill dress, buttoned down the front, with lace frills at throat and sleeves

Directly above: Revolutionary tricorn of burnt straw, with heavy navy-blue veiling draped over the crown and falling to your shoulders like a Cavalier's peruke

Left: A New England town crier set the precedent for this beige wool whipcord jacket, bound in blue, with flap pockets; dress of navy-blue rayon-and-wool

Now when the Spring air is full of birds' songs and blossoms . . and a young man's fancy must inevitably turn to thoughts of You . . hurry, hurry to wake up a skin that's pale, winter-weary, maybe even sallow . . wake it to glowing radiance. Pat on Helena Rubinstein's cool, tingling, gently stimulating "Wake Up Cream" when you rise each Spring morning. Leave it on while you bathe and dress. Start your days with a complexion that's fresh and rosy-fair and gloriously wide-awake.

"WAKE UP CREAM" 1.00, 2.25

At night give yourself a Beauty Sleep with a smoothing, softening night cream:
Town and Country Night Cream
for the under-forty-skin, 1.00, 1.75, 3.00.
Novena Night Cream
for the over-forty-skin, 2.00, 5.00.

WAKE UP your profile! – with a Beautilift Masque Treatment, a soft masque dipped in Beautilift Lotion that will give you a wonderful exhilarating effect. Make your throat and face look wonderfully smooth, free from weariness, 5.00. Treatment set: Herbal Cleansing Cream Special, Eau Verte and the luxurious Twin Cream No. 2, 10.00.

WAKE UP your eyes! – with Extrait, a wonderful compress treatment to refresh tired-looking eyes, 1.25. Special Eye Cream for sensitive areas around the eyes, 2.00. Dramatic Waterproof Mascara . . . run-proof, smudge-proof, makes lashes look instantly thicker, longer, 1.00. Waterproof Mascara with eyelash comb and Herbal Eyelid Oil, 1.50.

WAKE UP make-up! . . . Use a soft, young natural base of Peachbloom Town and Country Film and Powder . . . a touch of blue Luminous Eyeshadow . . . then a dashing accent of Helena Rubinstein's Life Red for wide-awake lips, nails, cheeks. Film, 1.00, 1.50. Powder, 1.00, 1.50, 3.50. Lipsticks, 1.00 to 2.00. Rouge, 1.00. Nail Groom, .60.

Available at all smart stores

Helena Rubinstein

715 FIFTH AVENUE, NEW YORK

OTHER SALONS: BOSTON • CHICAGO • LOS ANGELES • MIAMI • PALM BEACH • TORONTO • LONDON • SYDNEY

BEAUTY OVER

IN all the 19 sister republics of this young, vigorous and vibrant hemisphere—in its great Dominion and 4 colonial countries—lovely women have learned the same romantic beauty lesson.

From Alaska to Cape Horn, from the Aleutian Islands to Parahiba, easternmost tip of Brazil—throughout these wide Americas, wherein flower so much beauty, wealth and culture—there exists the same gracious pattern of fastidious womanhood.

The same cult of dress exquisitely immaculate, of hair burnished and faultless, of skin kept sweet and clean and tender as a flower.

The ritual of skin care prized by beautiful women in all these American countries is the same that we in the United States likewise treasure—the simple, effective principles long laid down by Pond's:—

CLOAK your face and neck lavishly with the sleek, fragrant smoothness of Pond's Cold Cream. Smack your skin briskly with cream-wrapped fingertips for three full minutes—even five. Pond's has two distinct missions to perform for you. One cleansing. The other softening. It mixes with the dust, make-up and foreign accumulations on your skin—softens them and sets them free.

THESE TWO FOR THE PRICE OF CREAM

ANOTHER THRIFTY GIVE-AWAY—
For a limited period you can buy Pond's Cold Cream in the medium-large (6.1 oz.) size that gives you so much more for your money, and get with it *absolutely free* a generous 20¢ box of Pond's enchanting Face Powder. Your choice of 4 shades. Ask for this new Pond's beauty bargain at your favorite beauty counter.

THE AMERICAS

WIPE AWAY all this freed and softened debris with the gentle competence of Pond's Tissues—created tenderly soft and absorbent for this express purpose.

SMACK ON briskly a second coating of Pond's Cold Cream. Again wipe off with gentle Pond's Tissues. This second creamy spanking enhances both the cleansing and softening actions of Pond's. Note how the pores seem finer, lines less apparent in your glowing, softened skin.

SPLASH ON now the cool, wet fragrance of Pond's Skin Freshener.

Then MASK this spic-and-span face of yours with a smooth layer of a very different type of cream—Pond's Vanishing Cream—light as a cloud, innocent of greasiness. This cream's specific duty is to help disperse remaining harsh particles, little chappings caused by exposure. Wait one full minute before you wipe it off. Then see how it leaves a perceptible mat finish on your skin—a petal-softness that receives and holds your powder smooth and captive for hours.

Perform this brief Pond's ritual in full always before retiring or during the day. A shorter ritual whenever your skin or make-up need freshening. Carry your head in proud awareness of a skin kept beautifully fresh and flower-soft as is your right.

MRS. ROBERT W. ARMSTRONG . . MRS. JOHN JACOB ASTOR . . SENHORA AIMÉE LOPES DE SOTTO MAIOR . . SEÑORA PILA SUBERCASEAUX SEÑORITA ANA ROSA MARTINEZ GUERRERO . . names that hold the magic and dual connotation of great wealth and great beauty in five great American countries. Each of these beautiful women observes the Pond's Ritual

COLOR BLENDED
CHROMABLEND
FOUNDATION FILM

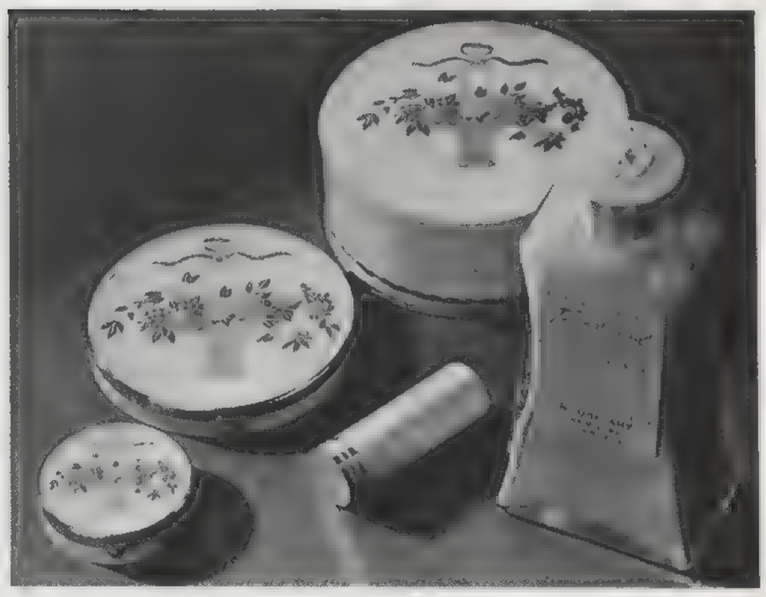
A great artist dabs a bit of this color and that, blending them on his palette to achieve the ultimate—a tone to make you glow, to give warmth to his canvas. Just so, has Jacqueline Cochran magically blended a new Foundation Film—CHROMABLEND—to protect your delicate skin from winter winds and harsh drying sun, to give you a fresh vital appearance, to make your powder cling for hours, to give you color. And, as in all masterpieces, the depth of tone seems to come from within, a deep colorful warmth...a new you...because CHROMABLEND is blended individually for you and you alone.

Blended to your order...$1.00 the jar at fine shops everywhere or at the Jacqueline Cochran Beauty Salons—700 North Michigan Avenue, Chicago The Ambassador Hotel, Los Angeles

Jacqueline Cochran

630 Fifth Avenue, New York—Laboratories: Roselle, N.J.

DISCOVERIES IN BEAUTY



Houbigant's new, modern 1941 "Translucid" make-up is housed under the 1775 flower-basket escutcheon of Houbigant. You'll find it in department stores

HOUBIGANT has turned its creative forces on the current fashion trend toward transparencies—and created a marvellous new make-up series called "Translucid." The objective is that "colour-coming-through" look that adds endless tintometer shades of brilliance and reality to any make-up. The series is based on a foundation lotion which is really superb. Liquid, non-drying, it comes in various complexion shades and has a curiously skin-like texture that accounts for the "transparent" look. The new face-powders are as light and clinging as dry froth, and blended, of course, precisely to the lotions. The rouges come in six excellent shades, varying from a pale, rosy blush, to evening rouges with a blue undertone. The lipsticks follow suit in sharply defined shades.

The formulas for these cosmetics have been "in work" for two years in the Paris laboratories, but they arrived in this country before the collapse of France. The whole series, from the traditional Houbigant flower-basket to the faint, sweet perfume that scents the powders, has the subtle stamp of the old Paris.

At the Hampshire House (while you're tranquilly having your hair set), a little cart will likely as not draw up beside you. On it are the brand-new Farel Destin cosmetic series. But there is nothing of the "look, but mustn't touch" about this cart—you are invited to try everything, from cleansing cream to eyebrow pencil. It's a beautifully-planned series, and one that we welcome into the cosmetic world.

VOGUE STUDIOS

Farel Destin is the maker of this entirely new line of cosmetics. You can try them all out while having your hair done in the Mars of Hampshire House salon

Take a Spring Tonic by *Peggy Sage*

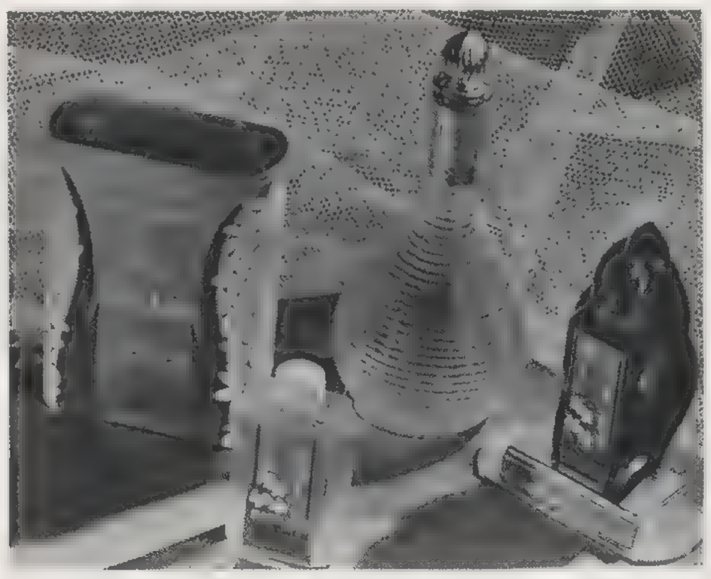
• • • Here are three new nail polish bracers for your winter-weary fingertips . . . Peggy Sage's new Spring Tonic Tones!

Ginger Tea—straight from the pharmacopoeia of fingertip enchantment.
Fireweed—strong, vibrating red, prescribed for low charm-count.
Rhubarb—startling, shrill-pink bracer, glamour panacea—1941!

Give your fingertips a build-up with these stimulating new polish shades. Peggy Sage Polish is "mesh-like" . . . lets the moisture through. Peggy Sage Salon, 50 East 57th Street, New York, and better shops.

Perfume
DJER·KISS
by KERKOFF
KISSES GIVING, KISSES TAKING
. . . that's the impulse of the straight-to-the-heart
DJER-KISS Fragrance, Perfume $3.50, $2. Toilet Water
$1.50. Cologne $1. Dusting Powder $1. Sachet, de luxe
size $1. Talcum, de luxe package 50¢ . . . Make up and
kiss with DJER-KISS Foundation Film, Face Powder,
and Lipstick. Each $1.
DJER-KISS . . . triumph of a great perfumer's art.

DISCOVERIES IN BEAUTY

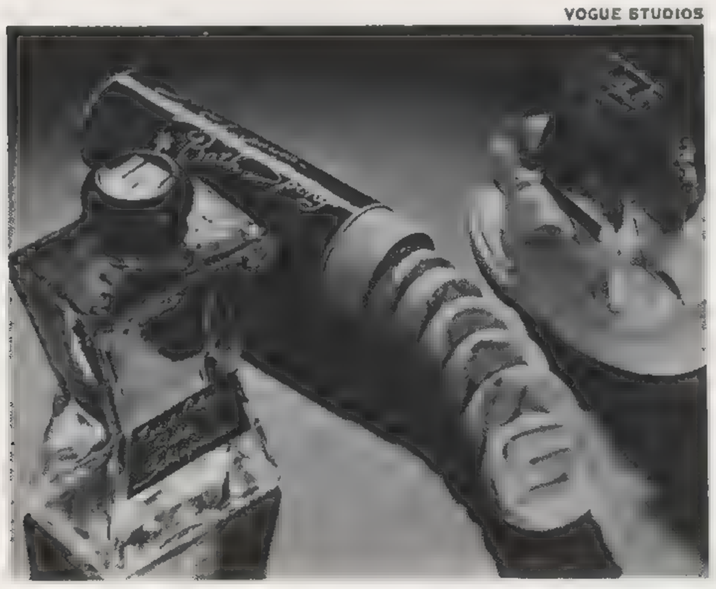


Mary Dunhill's famous "White Hyacinth" scent can now be yours in an eau de Cologne. It is shown here with Mary Dunhill's "White Hyacinth" perfume and bath oil

And here is Milkmaid Cleansing Milk for dry skin! It contains 80% pure milk, and the other 20% consists of lubricating oils. This fluffy cream is at Bonwit Teller

Alexandra de Markoff's brand-new compact is like an overgrown snuff-box. It comes in black, white, and gold and has a deep loose-powder compartment with a sifter

VOGUE STUDIOS



Schiaparelli has now rounded out her "Salut" series to include eau de Cologne, compressed wash-cloths, dusting powder (not shown), and the perfume which inspired it all

Easter gifts

to women who understand their own beauty

Pearls* to match their skin in a spring-flower gift box

Fastidious beauties have long matched their priceless Oriental pearls to their own skin. Now, for the first time, costume pearls... Lisner Powder-Blend Pearls... give the same subtle choice.
Perfect for the smart woman, the Easter gift of pearls.

Choose, from the beauty expert's chart in the pearl department, the creamy, the silvery, or the rosy... in single, double or triple strands. Ask for the spring-flower gift box, make sure they are high-quality Lisner's by the satin tag. The compliment is double... your admiration...her exquisite taste.

ivoire • *creamy, rich.* **argent** • *silvery, cool* **rosée** • *rosy, warm.*

Hat by Nicole de Paris **Simulated*

Lisner powder-blend pearls
Reg. U. S. Pat. Off.

A Supreme Expression of Peck & Peck's Art—and Stroock's!

No jewel was ever cut more jealously than this wondrous woolen loomed by Stroock! In a blue as soft as summer skies, a beige as creamy as *café-crème,* and in breath-taking gold—it invited perfect tailoring. And the finished result is the supreme expression—at once casual and elegant—of the tailored suit! Fine virgin wool, blended for softness with angora rabbit fur, $49.50

Peck & Peck

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BEWARE THE BROMIDES OF MARCH

THE long, hot cliché days are upon us. And the bromides cling like caterpillars, inching their way, sucking out the juice of our conversation, curling their furry little feet over our phrases, our ideas. Beware these virulent ones.

Beware saying..."Do you think the Quiz Kids are really normal children?"..."The Army will do him a *world* of good"... "The Italians have crumbled." "Remember how they ran at Caporetto and Guadalajara?" (One man we know just keeps saying, "The Italian Army wasn't defeated, it was seduced.")...

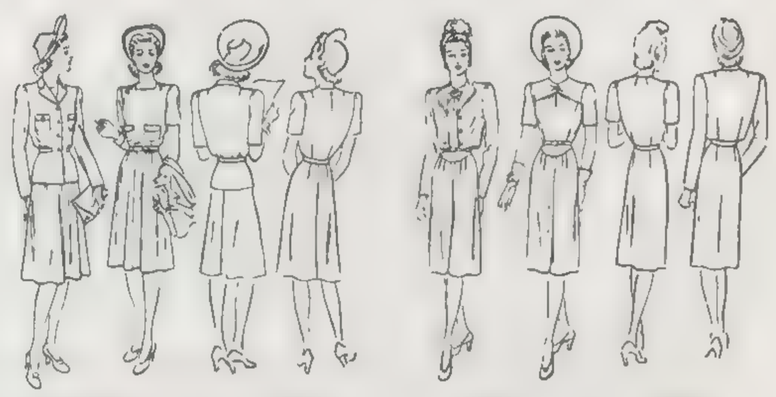
Beware saying..."Bach's too intellectual for me"..."You never can believe anything you read in the papers," for some one may ask you where you get your news...And don't call Winston Churchill the bulldog of the Empire, nor Dorothy Thompson hysterical, nor Ernest Hemingway hairy-chested...If you do talk about *For Whom the Bell Tolls,* don't just call it editorial journalism and a bad excuse for obscenities—after all, there is always that magnificent chapter on the murder of the village Fascists...And you might avoid "The trouble is" and "The answer is"...because it practically never is...

Beware saying..."The rape of Poland." In fact, forget about rape of anything unless the sentence ends with "of Lucrece" ..."What did I tell you about Willkie?" "They're just back from Nassau, and she sat next to the Duke at dinner"...If such busy minds as Walter Lippmann and Dorothy Thompson and Samuel Grafton and Raymond Clapper, who have the whole world to keep thinking straight, can find time to think up fresh and revealing phrases, you can, too..."This is going to be a terrible year"..."I just don't *get* abstractions"..."We've all got to be prepared to do our bit"..."I just shut my eyes at the opera and let the music soak in"...

Beware saying..."Really, the Australians are *something.*" (Their theme song, incidentally, is "We're off to see the Wizard, the wonderful Wizard of Oz.")...And you might describe the British victories in Africa in less ecstatic terms—after all, Churchill told the world about those victories by just saying, "In Africa our affairs have prospered"...

Beware saying..."I find mystery stories so relaxing." Instead you might know a few facts about Dorothy Sayers, whose specialty is both mediæval English literature and the casual Lord Peter Wimsey, or Agatha Christie whose Hercule Poirot doesn't know a thing except clue-following...Beware ruining an evening by just saying whenever the French situation comes up, "Oh, *that* Laval"...And, above all, beware "I've always thought the Balkans were hopelessly baffling." Even Emerson changed his mind.

DESIGNS FOR DRESSMAKING



8970 8970 9018 9018

These are additional views of the Vogue Designs for Dressmaking that are shown in greater detail on pages 90 and 91. No. 8970 is designed for sizes 12 to 20 (30 to 38). No. 9018 in sizes 12 to 18 (30 to 36).

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 128.

INTRODUCTION TO A NEW YOU...

"NEW SHEER MAKE-UP for sheer beauty" by HOUBIGANT

Sheer . . . so delicate and gossamer-thin, so light a veil of beauty, that your own natural skin-tone "glows through". . . this is the new Translucid make-up, from Houbigant, fountainhead of feminine allurements since 1775. Created by inspired beauty technicians . . . bringing you a make-up that becomes more and more enticing the closer eyes come upon it, Translucid is exciting . . .Translucid is fashion-right . . .Translucid is the *only* make-up for You!

TRANSLUCID FOUNDATION LOTION—An entirely new powder-base, starting point of a Translucid make-up. Apply lightly to face and neck with finger tips. Keeps make-up fresh for hours. 4 shades—$1.50.

TRANSLUCID FACE POWDER—*sheer-sifted* to morning mist fineness. Created expressly to wear with the lotion. Assures that "glowing through" look. Stays on marvelously. 7 shades—$1.50.

TRANSLUCID ROUGE *and matching* LIPSTICK—important to the lovely Translucid make-up. Sheer in application. 6 shades—$1.00 each.

TRANSLUCID VANITY—so slim in your hands, yet so capacious—$1.50.

The luxurious TRANSLUCID INTRODUCTORY SET—*a peach-tone handkerchief case, perfumed and outfitted with travel-size Translucid Foundation Lotion, Face Powder, Rouge and Lipstick, $1.50.*

National Distillers Products Corp., N. Y. 90 Proof. 49% grain neutral spirits.

HAWAIIAN SETTINGS

NYHOLM

Caroline E. Peterson, the plant-and-flower sorceress of Hawaii, improvising a dramatic arrangement of cactus leaves and—surprisingly—carrots in her Honolulu studio. Other photographs appear on pages 88 and 89

CAROLINE E. PETERSON, whose lovely Hawaiian flower arrangements are photographed in this issue, is an Islander of an old *kamaiina* family who spent her childhood in New York, and returned to Hawaii when she was nineteen. Twenty-five years have elapsed since then, and Mrs. Peterson has stayed on the Islands—absorbed in her small, gem-like garden, with its moon-gate covered with snow-blossoms; in the classes in flower-arrangement which she gives at her studio; and in her work at the Honolulu Academy of Arts. But her fame has spread far beyond the Islands. Last year, she was asked to do the flower decorations for the Garden Clubs of America luncheon in New York.

Mrs. Peterson loves to do table decorations, which give unlimited scope to her versatile talent. She likes to ransack the Islands for a branch, a leaf, or a flower to be placed in a certain way; to make fantastic arrangements of pods, leaves, palm-bark and the creamy palm-blossoms; fans of crown-flowers; compositions of pink and red ti-leaves and blossoms, plumiera, and the pinky-bronze bark of the banana-tree.

FLOWERS, BARK, LEAVES, BRANCHES

For the Honolulu wedding of Miss Elizabeth Dillingham and Mr. Myron Wick, junior, last summer, Mrs. Peterson decorated the bridal table with sprays of white crown-flowers on wires, arranged with rare figurines. The centre decoration was a great crystal bowl containing an imaginative arrangement of lotus blossoms; and over the table trailed long, graceful garlands of white pikake.

At a dinner-party given by Mr. and Mrs. Paul I. Fagan at the Waialae Golf Club, Mrs. Peterson used a green-and-white colour scheme—gardenias, lotus, and giant fern-fronds from the forests of the Island of Hawaii. For a buffet supper at the Fagans' Waikiki Beach house, the colour-scheme was apricot and yellow. The tables on the terrace, under the coconut-trees, were covered with apricot cloths, and the flowers were water-lilies and Egyptian papyrus, arranged in sheaths of banana-bark, and ginger leis.

When Mr. and Mrs. Reese Taylor, of Pasadena, California, gave a dinner-party at the Royal Hawaiian Hotel, the terrace, enclosed in woven green coconut-leaves, was decorated in red and white; standards of red and white anthuriums, exotic red ixora garlands, red-and-white banana leaves, and white hydrangeas, made a lovely setting. Another of Mrs. Peterson's triumphs was a dinner-table for Mrs. Richard A. Cooke—with plumiera, of different shades, arranged in pinky-brown banana sheaths. Still another was her *décor* for a reception at Mr. and Mrs. Philip E. Spalding's house, with rose-red flowers, giant bamboo fronds, and, on the tea-table, torch ginger and brassia.

EDNA B. LAWSON

It's SMART to be DIFFERENT!

TAILORED TO TASTE!

. . . Plaids, stripes, two-tones, mohair, broadcloths, whipcords, leathers . . . dozens of choices in fabrics and colors!

WHY should your car wear a uniform? Why shouldn't it reflect your own taste as much as your clothes, your pictures, your furnishings?

Have your car tailored to taste, the Chrysler way. Choose from among the many rich fabrics, the beautiful colors, the handsome plastics . . . and have the kind of interior you'd select at a custom builder's.

There are no less than twenty-three beautiful interior trim combinations . . . and fifteen outside color schemes. Have a car that's really different . . . and smart!

Have a car that drives differently, too . . . with the liquid smoothness of *Fluid Drive!* There's nothing exactly like it anywhere!

No need to shift gears in normal driving. The tremendous power of the Spitfire engine flows to the rear wheels through a column of oil, instead of through rigid metal connections! No jerking, no grabbing, no noise!

See your Chrysler dealer and try the new drive that everybody is talking about! Learn the wonders of Vacamatic transmission and dozens of great features only Chrysler can give you. Get a car that's different . . . better . . . and tailored to your taste!

★Tune in on the Major Bowes Original Amateur Hour, CBS, Thursdays, 9 to 10 P. M., E. S. T.

Give your individuality free rein . . . there's a wide choice!

BE MODERN
WITH FLUID DRIVE
Buy Chrysler

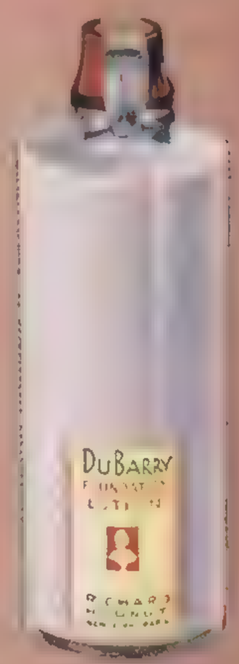
Du Barry Creams and Lotions to help SMOOTH *and* SOFTEN WINTER-WEARY SKIN

Du Barry
Cleansing Cream for Dry Skin

A rich, luscious cream that helps soften as it cleanses. Whisks away soot, dust, make-up—effortlessly, thoroughly. Particularly appreciated by winter-dry skin! Du Barry Cleansing Cream for Dry Skin 1.00

Du Barry
Foundation Lotion

A fragrant, liquid-cream powder base! Spreads a sheer, velvety film over the skin that helps keep complexions soft, smooth. Makes powder cling for hours. Helps keep make-up "new" . . . complexions alluring! Du Barry Foundation Lotion 1.25



Du Barry
Tissue Softening Cream

Rich in emollient oils, this special night cream supplies needed lubrication to the skin. Helps overcome unattractive roughness, flakiness —encourages "springtime" softness! Du Barry Tissue Softening Cream 1.50

Costume, Nettie Rosenstein . . . Jewels, Marcus & Co. . . . Beauty by Du Barry

HAVE harsh winter winds . . . too-warm rooms . . . stolen some of the natural smoothness and lustre of your complexion? Then here's beauty advice meant *just for you!*

To help you greet spring with a more spring-like complexion, Hudnut suggests this simple daily skin schedule. *First* . . . and all important . . . cleanse regularly with Du Barry Cleansing Cream for Dry Skin followed always by Du Barry Skin Freshener. *Second* . . . before making up, smooth on Du Barry Foundation Lotion. And *third* . . . give required lubrication with Du Barry Tissue Softening Cream before you retire at night.

Ask the Du Barry Beauty Advisor at any of the better cosmetic counters to show you these delightful preparations. Let her tell you how to apply them the effective "Beauty-Angle" way. Use these preparations faithfully—watch your skin respond!

Du Barry BEAUTY PREPARATIONS

By Richard Hudnut . . . Featured in the Hudnut Salon, 693 Fifth Avenue . . . and at better cosmetic counters

AMERICAN FROM 'WAY BACK

(Continued from page 94)

Like the Dutch patroon's waistcoat—a blouse of white piqué, edged with the crispest of pleated ruffles. *You'll* wear it with your Regency suits

Old-fashioned ruffles and a short cape on a dinner-dress of light blue spun rayon and wool—copied from an early eighteenth-century lady's night-robe

New England's court-rooms had lawyers in scarlet wool coats—like this. Old door-knockers printed on the red-and-white rayon crêpe dress

A sweeping cape inspired by those of the gallant Virginia cavaliers. It's black rayon crêpe, lined with becoming pink. Low-necked black dress

• All at Bloomingdale's; Carson Pirie Scott; J. W. Robinson

FOR *Costumes* THAT BLOOM IN THE SPRING

Matched group of genuine California Saddle Leather, natural tan. Billfold and Key Kaddy, $1 each; cigarette case, $1.50. Others to $10.

Rolfs Fitall, ladies' automatic travel kit. Self-opening lid. Zapon Alligator, $3.50. Others, $5.00 to $10.

Rolfs LaGarde handbags are the yardstick of style and convenience, whatever the season . . . gems of leather, functionally designed to provide startling beauty coupled with year-after-year utility.

In small leather accessories by Rolfs LaGarde, in addition to the popular tan California Saddle Leather, you may also have the gay sparkle of color . . . the sharp accent of contrast . . . things you need for your "Easter finest." Choose among Empire Blue . . . Cossack Green . . . Lipstick Red . . . Dahlia Red . . . each an exclamation point in your personal ode to Spring!

If you travel, Rolfs Fitall—the new, automatic travel kit—is a *must.* Its improved, waterproof lining is a real boon to the seasoned voyageuse. You may have it in colors to echo your costume.

Rolfs offers finer quality for less . . . greater value for every dollar spent. Prove it by comparison.

DISTINCTIVE LEATHER ACCESSORIES . . . BY Rolfs

330 FIFTH AVE., NEW YORK CITY

PANTIE-GIRDLE?

Frankly—we know of no pantie-girdle that so comfortably gives you smooth lines for the most strenuous exercise or an evening of dancing. The woven Lastex really controls errant bulges, and the patented Sta-Up-Top will not roll over.

or GIRDLE?

With the skirt cut high in front, the "Magic Rib" holds the girdle just where you want it—snugly around the back and side hips. "Magic Rib" is a new Le Gant with the same freedom as a pantie-girdle. Have you been wishing for it?

Le Gant "Sta-Up-Top" and "Magic Rib" models run from $5 up, but there are other such Warner models as low as $3.50. Ask at the better stores for Le Gant or Warner. Made by The Warner Brothers Company, 200 Madison Ave., New York City. In Canada: Parisian Corset Mfg. Co., Quebec.

* Reg. U. S. Pat. Off.

WHAT MAKES AN ORATOR?

(Continued from page 58) orators. In the old Reichstag and the parliament of the Weimar Republic, there were speakers of varying merits, but none really gifted. The mass meetings, therefore, at which the deputies spoke seemed droning and rather dull to all except party members. This lack of talented speakers may explain the early swift success of Hitler. His kind of mob orator was extremely common in Austria. There Hitler would not have seemed the novel agitator that he did in Bavaria.

I remember a minor meeting in Hof, a little town in Bavaria, in the autumn of 1923. Compared with the helpless stutterers of the Bavarian People's Party, who spoke their little pieces at this meeting, Hitler almost seemed to be an orator. His German was atrocious. It hurt me physically to listen to him butchering the German language. Every sentence swarmed with grammatical errors. He was hopelessly involved in tortuous syntax. Now and then he used seemingly learned expressions, intended to show his education, but they merely revealed his illiteracy. With the emphasis false and meaningless, his voice was colourless. But all that was irrelevant. What mattered was that he put himself into a trance right in front of the audience. His bellowing, his hysterical outbursts, his complaints and threats were unrestrained superb exhibitionism. In that small town, Bavarians gaped open-mouthed at this phenomenon. Most of them could not understand a word he said, for half his sentences were lost in the noise. But they were fascinated as if he were a dancing dervish. When he finished, an old lady near me said: "I have never seen a man sweat so." "Yes," her husband replied, "he wants to do so much for Germany that he has to make a great effort."

In translation, Hitler's speeches give no picture of his mind. There is a certain consolation in the fact that the Nazis, to express their ideas, were obliged to twist the language of Goethe beyond recognition.

ITALIANS ARE NATURAL ORATORS

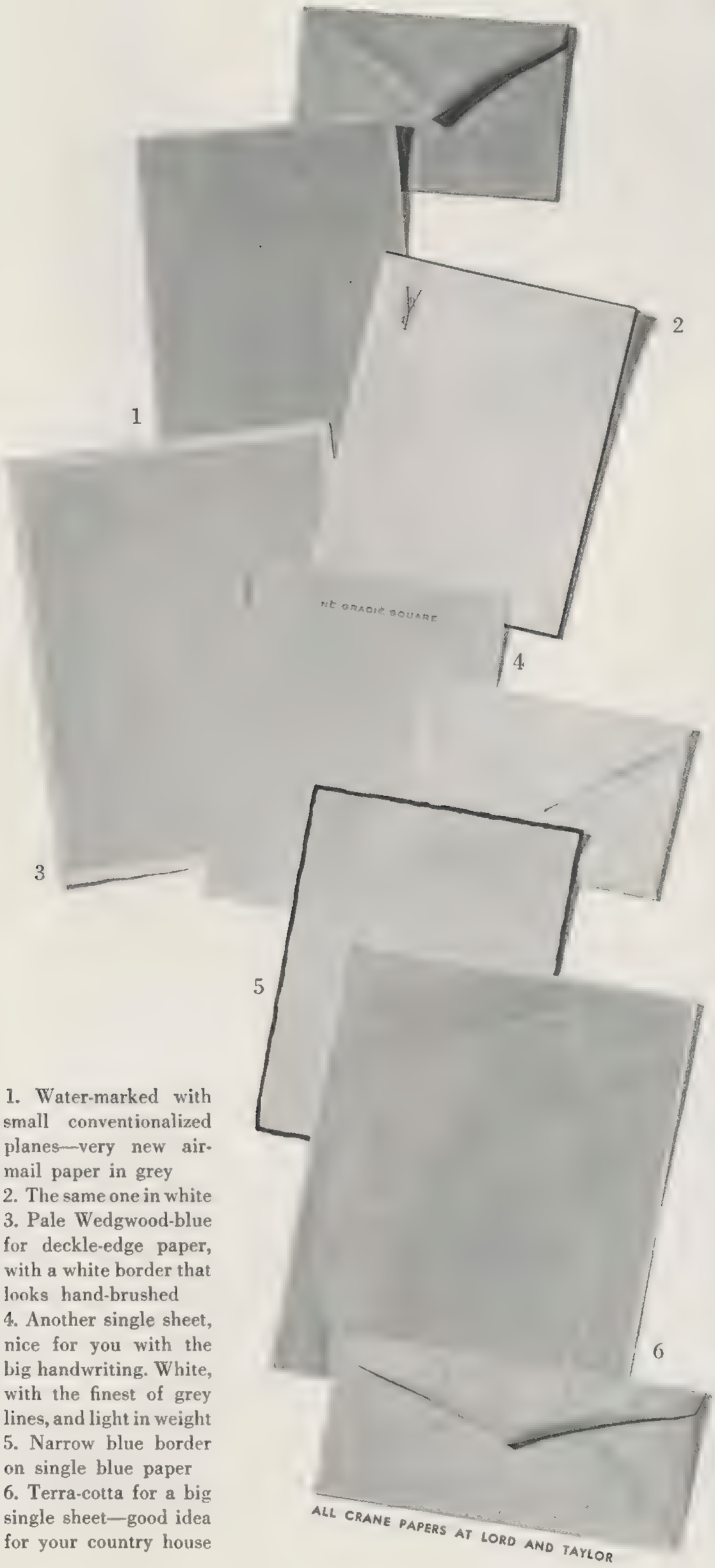
As Hitler is "original," Mussolini is impersonal. His effectiveness as a speaker—and he is admittedly effective—derives from the natural oratorical gifts of the Romans. All the other Italians speak just as well as Mussolini. In the Italian parliament there were equally good speakers in every party. But many had successfully exchanged the theatrical pathos of their race for an intelligent personal style—these were the really good speakers. Mussolini, however, preferred to copy historical models, just as the average provincial actor and the Italian street singer copy the stars of the metropolitan stage.

Just as Mussolini's style is determined by the Italian tradition, Churchill's great style is determined by the English tradition. But even among the important orators who have been more numerously represented in English history than in any other, Churchill is an exception. His formula might be described as elegance and strength—that rarest of combinations. Both as a speaker and a writer, Churchill knows this secret. The strength is derived from English parliamentary tradition, the elegance from an independent mind. This explains why Churchill does not need to make a personal appearance to secure his effects. Among the great orators, in addition to him, there is only one other person who can bring his personality completely into play solely through the spoken word—purely as a speaker.

That other person is Franklin D. Roosevelt. And his art can also be reduced to a simple formula—make every speech a private conversation. Roosevelt's listeners feel that they are being personally addressed, that they are not an anonymous fragment of the public. They are not people whom the speaker wishes to impress, for whom he is putting on an act, but people to whom he is talking personally. Thus, at the dawn of democracy, the representative rendered an account of himself at the bar of the small-town meeting, in simple, straightforward fashion. This art of transforming speeches addressed to millions into private—almost intimate—conversations is the absolutely unique secret, distinct from all other speakers, of President Roosevelt.

PEN IN HAND...

LIKE your handwriting, your writing-paper reflects you...your character, the kind of person you are. Therefore, you want it quiet but distinctive. Mostly, you'll have white or very pale papers. But sometimes you'll want to change to colour. When you do, be careful—use it only occasionally, and then only for your closest friends. On your personal paper, you'll probably have a monogram—a legible one. For others, your address will be engraved. Watch, too, for a smooth writing-surface. It's easy on you; it makes for clear writing...easy on your reader.



1. Water-marked with small conventionalized planes—very new air-mail paper in grey
2. The same one in white
3. Pale Wedgwood-blue for deckle-edge paper, with a white border that looks hand-brushed
4. Another single sheet, nice for you with the big handwriting. White, with the finest of grey lines, and light in weight
5. Narrow blue border on single blue paper
6. Terra-cotta for a big single sheet—good idea for your country house

Tzigane
For the Gypsy in Your Soul
TZIGANE CORDAY PARIS
POSSESSION DE CORDAY PARIS
Possession
Captured in Fragrance
les parfums de
CORDAY
FROM THE ATELIERS OF toujours Moi

"A **pure** soap for our **pure** silk slips . . . that means **Ivory Flakes** to us," says **Fischer!**

Fischer makes only pure silk underthings . . . and makes them beautifully! True perfectionists—they are also careful to advise gentle washings with Ivory Flakes. Why don't you treat your lingerie as the "experts" advise? The Daisy Chain Slip . . . is pure silk satin with imported Swiss eyelet embroidery—exclusive with Fischer! About 6.00 . . . at the leading stores.

99 44/100% PURE

TRADEMARK REG. U. S. PAT. OFF. • PROCTER & GAMBLE

FOUR WAYS TO RECAPTURE

By the time a woman reaches the middle and upper age brackets, she realizes that having a beautiful figure is no gift which just falls into her lap. Unless she approaches her figure problems intelligently, she may find she doesn't even *have* a lap. There are four "musts" for her to attend to—and they're *all* musts—diet, posture, exercise, corseting. *All* these are allies to be enlisted in her beauty campaign, for starving and slumping never created or re-created beauty.

Diet. A woman's Intelligence Quotient ordinarily matures well before she is fifty—so we *hope* we can take it for granted that at that age she won't go in for outlandish diets. On the other hand, if she goes about it properly, a woman of fifty can diet as effectively as a youngster. But, allergies and nervous system differences being what they are, *no* woman of any age should diet without her doctor's supervision. We list here only "types" of reducing diets. Check them with your doctor.

Clean-up diet (one day only)

8:00—Wake up; drink three glasses of water.
9:00—Breakfast. Two whole oranges, and eat their thin white skins, too. Black coffee.
11:00—Eat two whole scrubbed carrots, skins and all.
1:00—One cup of "Savita" or "Vegex" bouillon, or one bowl of clear vegetable soup (no meat stock). One tomato. One pear.
3:30—One whole tomato. Two whole oranges.
6:00—One whole grapefruit on half a head of lettuce; mineral oil dressing, with lemon-juice and dry mustard. Six celery stalks and leaves. One cup of vegetable bouillon or clear vegetable soup.
Bedtime—One whole orange.

Mild reducing diet

Breakfast—Hot water and the juice of half a lemon. Glass of orange-juice, or whole fruit. Coffee as you like it.
Luncheon—Tomato-juice or clear soup. Salad or fish or vegetables. Fruit ice or custard (sometimes ice-cream).
Dinner—Sea-food or fruit cocktail or clear soup. Meat, fish, or eggs. Two vegetables, one root, one green. Fruit. Coffee. Starch at lunch *or* dinner.

Posture. Posture is the *bête noir* of the older woman. It accounts for half of her figure problems—the "dowager's hump," for instance, ledge-like *derrières*, thickened waists, and so forth. The best way to correct postural defect is so basic that it's right on the floor. Lie flat on your back with your knees raised, then try to make your spine touch the floor *everywhere*...the small of your back...the little vertebræ in your neck.

Do this at least once a day, and *concentrate* on what you're trying to do. *Think* as hard as you can that your vertebræ are limber and free and *think* of them flattening, flattening, flat to the floor. When you finally achieve perfect postural position, memorize how it feels. Memorize where your tummy is in relation to your ribs, where your *derrière* is in relation to your spine, where your head is in relation to your neck and shoulders. Then when you have the "feel" of it, walk, stand, and sit that way. You'll find the following changes have taken place: your bosom is higher, your diaphragm flatter, your waist longer, your tummy disappeared (or almost), and your *derrière* "tucked under" and practically invisible.

A FINE FIGURE

Exercise. The woman of fifty should take her exercises flat on her back—either on the floor or, preferably, at the beauty angle. This means, with her feet 45° higher than her head—a position that she can achieve either with a beauty-board or with an ironing-board propped against a chair, or with pillows stacked under her hips and legs.

The reason for this is sound. When a woman is standing, gravity is at work with its downward and outward drag—concentrating on the chief figure defects of the woman of fifty; i.e., her waist and diaphragm and abdomen. When she does standing exercises, she is laboriously building muscle over a distended abdomen. She is building "long" muscles *around* the fat. On the other hand, when she lies down her abdomen is at its "least." She is building "short" muscles over a diminished tummy, muscles which will hold that tummy in when she is standing. The exercises we list concentrate on the torso. Do each of them ten times to start with—then work up to fifty.

Double Hip Bumps. This is for the hips and helps reduce the tummy. Lie flat, knees raised, then (knees held together) slam down firmly first to the right, then to the left. You are "spanking" your side from waist to knee.

Figure Eight. This is the speediest waist and tummy reducer we know of. Lie flat with knees raised. Raise them over your chest, slam down to the right (as in hip bumps), then bring your knees up close to your elbow, up over your chest, down to the left with a good spank, up to the elbow, over the chest, etc.

Corseting. What you need in the line of corseting at the age of fifty depends on your past. Have you led a Good Life? Have you exercised, have you been bad about posture, have you been used to firm corseting? If you've lived a Good Life, toss out the fallacy that every woman over fifty needs stiff paneling and bones. It's your figure, not your age, that should determine your corseting.

As the typical-older-woman-figure problem is usually waist and tummy, at least *one* all-in-one should be included in her wardrobe. It does more for the older figure than anything else. The all-in-one we show you here is a Lily of France from Franklin Simon. It is very lightly boned, and comes conveniently in two figure types, medium average and tall full. The girdle is also a Lily of France, and is light and pliant, has firm silk satin paneled with fashioned (shaped) hand-loomed elastic. It will not give you that "iron-woman" look wherein you become all ledges and stiff control. You'll find this at Altman.

Things to watch out for: Guard against thigh-lines. Clothes in movement have a way of revealing thighs, and nothing is more unattractive than the "end" of a corset showing through—and no need, for corsets come in varying lengths from 14 to 17 inches, so you can find one which hits you in the right spots.

With a girdle, it's wise to wear one of those long-line brassières. They do away with any waist-line "roll" and give you a nice "free" feeling through the middle. Don't be afraid to have a slight uplift line. The days of the Calvinistic flat-making brassière are gone. An uplift is more comfortable and better for you—as well as more becoming.

Always be carefully fitted—your corset is the most important bit of cloth you wear. But it is only as important as its fit. Correct fit means health, beauty, and chic. It will help you maintain good posture. It will give you confidence.

AN exclusive Mary Dunhill inspiration that is being acclaimed as one of the most exquisite odeurs ever created. Mary Dunhill now offers the indescribably lovely "White Hyacinth" in Perfume, Cologne, Lipstick, Dusting Powder and Bath Oil. To use this newest fragrance-ensemble is to be both fashion-smart . . . and completely irresistible!

Mary Dunhill's exclusive Perfumes, deluxe Cosmetics and "Devonshire" Creams and Lotions are obtainable at the finest stores. For the address of your nearest store, address Mary Dunhill, 11 East 26th Street, New York City

Goss-Amour JUNIOR*

Flippant fancies . . . are these gay little tissue weight panties with their "little girl" ruffled edges! You'll feel free as a new born babe in this light-as-thistle-down elastic net. The hose supporters are detachable. Model 500 is available in both white and Sand-glo. The elastic bound bra is a Pendu-Lift** (super uplift) of net, reinforced with rayon and cotton satin. In the above colors. Model 8066.

GOSS-AMOUR JR.*

*Reg. U.S. Pat. Off.: Nos. 2,046,861-2,092,900.
**Reg. U.S. Pat. Off.: Pat. No 1,882,023.

NYLON

The GOSSARD Line of Beauty

GOSSARD CO. Chicago New York Dallas Atlanta Toronto Melbourne Sydney Buenos Aires

YEARS OFF

(Continued from page 76)

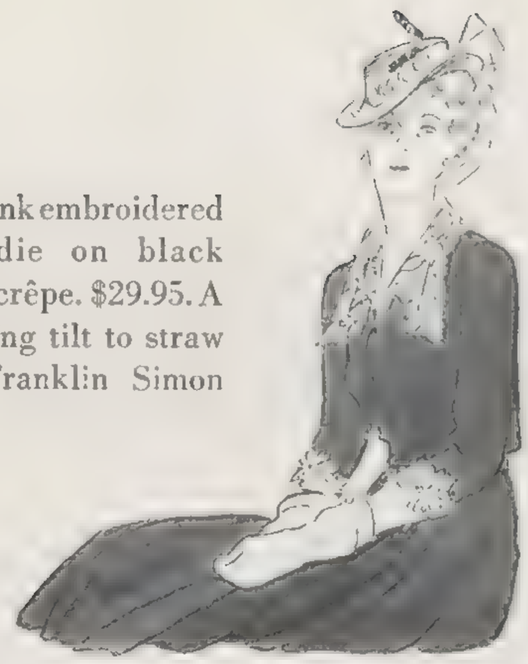
Collarless, panelled—to give illusion of slimness. Navy-blue wool. $69.95. A blue straw hat. At Bonwit Teller

Long-line jacket over a navy-blue and white dress of rayon crêpe. $29.95. A new tricorn of black straw. Stern's

Disguising full bodice, covered shoulders, V-neck, boned belt. Blue silk chiffon. $49.95. At Saks-Fifth Avenue

A square neck-line—to flatter almost anyone. Blue-and-white Crown Tested rayon crêpe. $35. From Best

YOUR LOOKS



Soft pink embroidered organdie on black rayon crêpe. $29.95. A flattering tilt to straw hat. Franklin Simon

Fluted jabot on a dress in blue-and-white; slender coat of blue rayon crêpe. $49.95. Blue straw hat. Altman

The easy-to-wear shirt-waist dinner-dress. Of pale blue Enka rayon crêpe, with lengthening pleats. $45. Best

Full-skirted, flowing grey silk-and-rayon chiffon dress, with an ever-kind bolero that's tucked. $69.50. Best

Precise white dots on navy-blue rayon crêpe; long-line binding. $29.95. Straw hat. At Lord and Taylor

Let your Spirits Sing

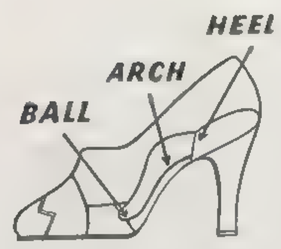
WORTH
JE REVIENS
(I WILL RETURN)

Perfume
and
Eau de Cologne

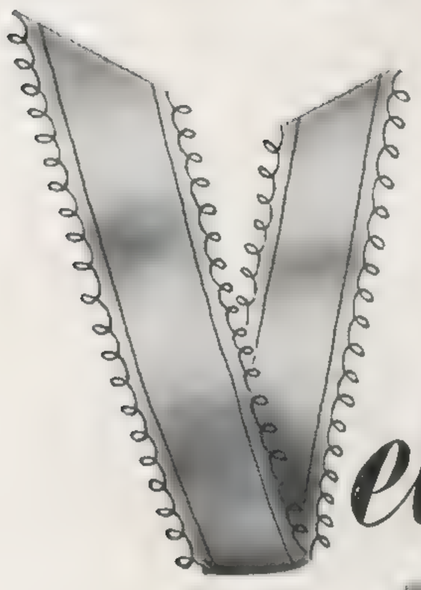
WORTH knowing WORTH remembering

What's this! streets paved with **velvet**?

Impossible! Streets can't be paved with velvet. But it IS possible to "walk on velvet" everywhere you go this Spring. Just wear Velvet Step Shoes and know a new kind of softness and ease. Special patented features give high-heeled Velvet Steps true low-heeled comfort. They're smarter, too, than you thought possible at this price.*



*Velvet Step Shoes offer you special patented features that actually lock your heel in place, relieve pressure on the ball of your foot, and gently support your arch.



Velvet Step SHOES

$5 and $6

PETERS SHOE COMPANY • Branch: INTERNATIONAL SHOE CO. • ST. LOUIS

THE "DANDY" TOUCH

This spring, "dandy" touches appear. Jabots, scarfs, frills, and eighteenth-century stocks. Here: white wool jersey, with red and blue felt insignia. A Glen-Tex scarf. From Macy's

With your sports clothes, in place of classic pearls—gay scarf, Ascot-tied. This one is a red, white, and blue rayon challis square. Scarf by Echo. Find it at Lord and Taylor

Another huge red, white, and blue square of rayon challis—you'll wear it as a bright accompaniment to your tailored spring suit or coat. An Echo scarf. At Saks-Fifth Avenue

Snug at your throat, a navy-blue jersey Ascot, its American eagle in red, white, and blue felt. Extra-nice colour touch with spring's beiges and reds. Glen-Tex scarf. From Macy's

HOW TO TIE A STOCK

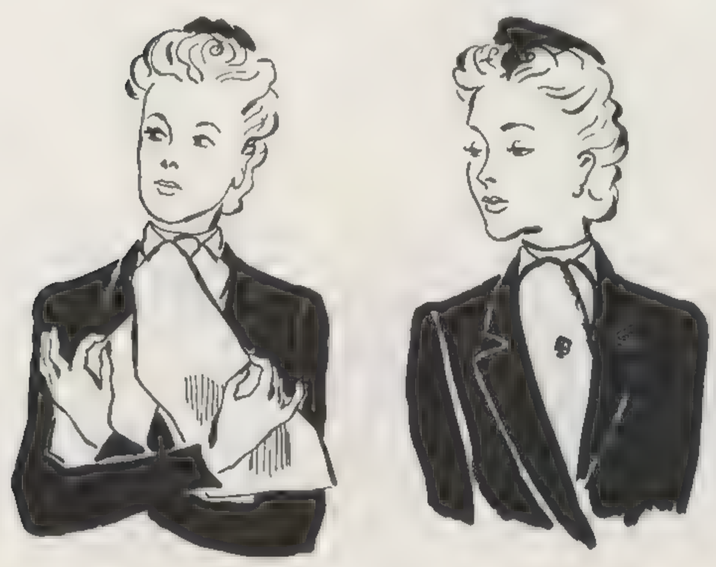
1941 faille and piqué stocks should be as impeccable as Beau Brummell's were

First: Hold your stock up in front of you, centered under your chin. It's extra-long, has a special centre piece that plain scarfs lack

Second: Fasten together, at the back, those notches at either end of the centre piece—thereby keeping stock in place and unwrinkled

Third: Bring ends around to front; then fold over, Ascot-style. Keeping stock smooth at each step is one secret of its perfection

Fourth: Tie a bow; pull the ends through (to make a loose, square-knot). Carefully push the knot up to your neck, keeping it very smooth



Fifth: Bring one end down across the other—making sure before you start that they are correctly turned to keep the right side up

Sixth: Tuck the ends inside your jacket, add your pin as further aid to smoothness—an unwrinkled stock has that professional look

ACROSS *the Atlantic*

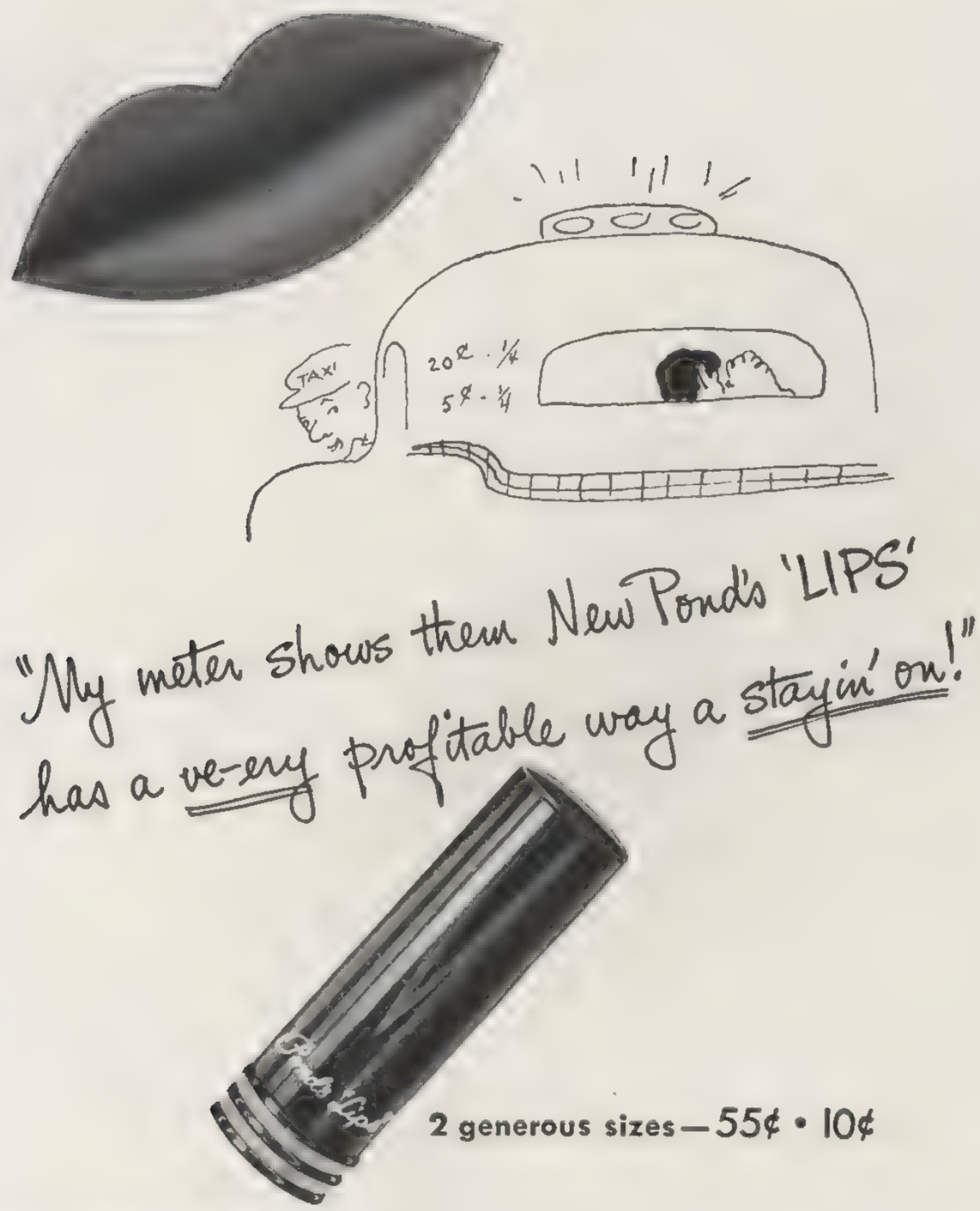
In the Mill in the Valley of Scotland's River Tweed, chosen hand-knitters fashion Caerlee Sweaters and Jackets from silky-textured all-pure Cashmere. There is no finer quality Cashmere than that used for Caerlee: only the best, carefully dyed in the raw, will permit such consistent loveliness of colour . . . delicate pastel shade or rich tone. Each Caerlee Sweater and Jacket is fully-fashioned and cleverly shaped for tailored line and graceful comfort. Caerlee, then, is the name to remember for craftsman-knitwear of quality and individual character.

Caerlee

finest quality Cashmere: craftsman-knit in Scotland

Trade Buyers are asked to make contact with James W. Kane, 37 West 47th St., New York City

(G1)



In 5 Stagline shades: **Honey**—golden red • **Rascal Red**—flaming red
Dark Secret—deep, rich • **Heart Beat**—wine • **Natural**—changeable
By the makers of Pond's Creams

LORD HALIFAX—ENGLAND TO AMERICA

(Continued from page 71) peace-time. In the courtyard, there is the usual lone policeman who sometimes leaves his little white sentry-box to direct traffic. To the insider, much is different. The tempo of the once fairly quiet Embassy is that of a great business organization, with a program of working continuously, speeding up the machinery to provide England with war aid.

This leaves the Ambassador practically no time for recreation. The only film he has seen in Washington is that of his own arrival, run off for him in the projection-room of the Department of Commerce. Usually he leaves his desk about midnight. But before retiring he always reads his Bible, brought from London with a trunkful of books. His favourites are now side by side on a shelf in his study—his volume of selected prayers, Jane Austen's *Pride and Prejudice,* and the celebrated mystery novels written by his father, second Viscount Halifax.

SPLENDOUR MINIMIZED—RETICENCE INCREASED

The crisis of the British war effort has had two effects, among others, on the Embassy. The customary splendour and great receptions have been reduced to a minimum. The reticence of the Embassy has been increased. It is now armed with the invisible wire of English reserve. Its number one guardian is the shrewd and able S. L. Childs, who manages the Embassy's press relations in a rented annex a few blocks down the avenue. If a reporter were to ask him whether the Third Secretary drinks his tea with a pinch of lemon or a dash of cream, Mr. Childs would suggest that the request be submitted in writing. The request is then forwarded to the Third Secretary who relays his typed answer to the effect that the Third Secretary prefers tea with milk. These apparently silly precautions protect every member of the staff against any statements or slips of the tongue which might be used in that more sinister phase of war—spies or propaganda.

The invisible barrier between the press and Embassy is also evident in the household of Lady Halifax. There the liaison officer is Miss Irene Boyle, the Embassy's famous social secretary. When a Washington columnist asked what books Lady Halifax was reading, the answer came back from Miss Boyle: "Lady Halifax is fond of reading all books," a classic of ambassadorial caution in war-time.

Lady Halifax is the new mistress of the largest diplomatic mission in Washington—an establishment of one hundred rooms, with swimming-pool, tennis-courts, and a four-acre garden in the great English style. Supervising all the household and domestic affairs, arranging the parties and the invitations with charm, ease and dignity, she finds time to do war-relief work. But she is not always self-effacing and unobtrusive. Famed as one of the wittiest women in England, she has fascinated Washington with her facile conversation. This seems to be a heritage, for among her ancestors are three Speakers of the House of Commons. She has been called a clever beauty—her grey-blue eyes, shadowed with heavy dark brows, are as quick with curiosity as a child's. Her face is delicate, her smile polite and inquisitive.

The daughter of the fourth Earl of Onslow, she was a girlhood friend of Mrs. Winston Churchill, and has always lived in a political atmosphere. Her husband, in fact, won his first parliamentary election three months after they were married. Later she lived in India for the five years that Lord Halifax was Viceroy of India. (But in those days he was known as Lord Irwin of Kirby Underdale.) When Lord Halifax was Foreign Secretary, she was lady-in-waiting to the Queen.

A sportswoman, Lady Halifax prefers, above all, golf and fishing. On their Yorkshire estate, her hobby was breeding elk-hounds and dachshunds. In Washington, she has no pets, mainly because she could not think of submitting her two elderly pet dogs to quarantine on her return to England. But she did bring a few personal possessions belonging to her and Lord Halifax.

Although the late Marquess of Lothian's silver candelabra still hang on the walls of the dining-room, and his family portraits painted by Reynolds and Lawrence still hang in the great sitting-

LORD HALIFAX—ENGLAND TO AMERICA

room, the Halifaxes have their own books, their photographs, and their own family portraits painted in oil. Lady Halifax has rearranged the furniture in the reception-rooms, and has done over a private sitting-room for herself, alive with her family photographs, particularly those of her four children, left in England.

The Embassy itself is run by a hierarchy. Although the war has made many changes, it has not changed the rule in the Embassy's basement. From the butler down to the seventh maid, there is an acute awareness of rights and rank. The butler's desk, in fact, resembles the Ambassador's own desk—and the room is crowded with his family photographs. When a photographer was about to take a picture of this room, a maid rushed in to say that "Mr. Maddams' own private room could not be flashed without his permission." When the photographer tried to photograph Lord Halifax's white-haired valet, who is probably one of the last of the truly Victorian valets alive, he was refused. The valet would not be taken unless the butler were present.

THE NEW ENGLISH SPIRIT

But the working wings of the Embassy are quite different. Known as the Chancery, the new spirit of England prevails there. It has the air about it of an era which might be called this Churchillian century of ours. Old-time British statesmen would be startled to hear gentlemen of the diplomatic staff calling each other by their first names. But the changes are also physical. Soft rubber carpets have been put down to cushion the racket of the staff scurrying up and down the corridors. The temperature is kept at a coolish sixty degrees to keep the staff of one hundred and seventy-five (it used to be fifty-two) from getting sluffish.

All new employees, incidentally, must be British subjects. Every one who works in the Embassy comes under the Official Secrets Act, a violation of which can mean the death penalty. Filing clerks have been brought over directly from England, stenographers and messengers from Canada, and able secretaries of Toronto bank presidents have given up easy jobs to work for the cause in Washington. To house these and their bosses—generals, admirals, and wing commanders in mufti—new annexes are springing up. The Embassy grounds look like a little boom town.

In all British diplomatic history there has never been a staff set-up like this. Lord Halifax, who is not a member of the service, is far more than an Ambassador. Next in line are two diplomats of ministerial rank—no permanent British mission has ever had two ministers as well as an Ambassador directing its work. The senior minister is Sir Gerald Campbell, who used to be British High Commissioner in Ottawa; the other minister is Mr. Neville Butler, who was the Embassy's Charge D'Affaires after Lord Lothian died. At present, Mr. Butler is in charge of direct contact in London, while Sir Gerald advises the Ambassador on contact with American officials.

Of all the rooms in the Embassy, the busiest outside the code rooms, where the staff has been increased from two to twelve, are the archives where diplomatic mail is packed and shipped to England in care of "His Majesty's Principal Secretary of State for Foreign Affairs." The man who packs the mail into the sacks that are locked and weighted with a heavy bar of lead is the "Courier for His Majesty's Embassy." Bob Williams, the courier, is a kindly old man who came to Washington in 1916 and carried all the diplomatic mail for the Allies during the war. When the King and Queen were staying at the White House during their Washington visit, he made forty trips a day from the Embassy to the White House. Proud of his work, he has met Lloyd George, General Pershing, Winston Churchill, and President Roosevelt. As I was leaving the Embassy recently, he dashed after me to hand me a typewritten sheet. On it he had written:

"Bob Williams, the Courier for His Majesty's Embassy in Washington, D. C., hopes to carry on in this war until complete victory is won. He is glad to have a part in fighting with his King and Country to save democracy from Barbarism and Hitlerism."

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VOGUE STUDIOS

COOK'S TOUR OF HAWAII

(Continued from page 87) the bummalo, a small fish about the size of smelt, caught in great quantities off the Indian coast, and dried and canned as a relish), chopped crisp bacon, chopped peppers, grated coconut, chopped peanuts, chutney (real mango chutney), but pineapple chutney made in your own kitchen is good, too, grapefruit pulp, lime wedges, chopped hard-cooked eggs, and chopped onions. This is quite an array, but the effect will be as satisfactory if the relishes are reduced to three—one crisp, another tart, and the third sweet and pungent.

If you want to serve other dishes in the real Hawaiian theme, your menu might go like this.

Makika Cocktail
Chicken or Shellfish Curry
Moulded Rice
Condiments
Pineapple-Juice
Macadamia Brittle Bisque
Kona Coffee

MAKIKA COCKTAIL—Purée avocado. Mix with an equal portion of cocktail sauce. Pour over segments of grapefruit. Ingredients should be cold.

CHICKEN CURRY

1 Jointed Chicken
1 Large Onion
1 Large Clove of Garlic
2 Fingers of Gingerroot
1 Teaspoonful of Cinnamon Seed
2 Teaspoonfuls of Curry-Powder
3 Tablespoonfuls of Olive-Oil, or Butter
1 Tablespoonful of Sugar
3 Tablespoonfuls of Flour
2 Cupfuls of Coconut Milk
Salt and Pepper
Bay-Leaves

Put jointed chicken in stew-pan with a few slices of onion, bay-leaves, salt, and pepper, to simmer with just enough water to cover. Simmer tightly-covered, until meat is tender, then cut in two-inch pieces.

Coconut Cream—To make coconut cream, pour a cupful of hot milk over grated coconut, let stand, then squeeze through cheese-cloth. Repeat with second cupful of milk. Fry sliced onion, peeled gingerroot, garlic, and mashed cinnamon seed in olive-oil or butter until light brown. Add flour mixed with curry-powder and sugar, and cook slowly for five minutes. Add two cupfuls of coconut milk; then cook in double-boiler for forty-five minutes.

Before taking from fire, add salt slowly and the cooked chicken. Serve with rice. Pass a tray with small dishes, each containing a condiment. This curry sauce may also be used, as well, with lobster, crab, lamb, kidneys, and eggs.

Pineapple-Juice—It isn't surprising to find pineapple-juice a favourite beverage in the Islands. The canned unsweetened juice is served as frequently as the fresh. It's often included with other tart beverages served during the main part of a poi luncheon. You'll like the cool, tangy contrast it provides when served with a spicy curry.

MACADAMIA BRITTLE BISQUE

3 Tablespoonfuls of Quick-Cooking Tapioca
2 Cupfuls of Milk
¼ Teaspoonful of Salt
4 Tablespoonfuls of Light Corn Syrup
2 Tablespoonfuls of Sugar
2 Egg Whites
1 Cupful of Cream, Whipped
1 Teaspoonful of Vanilla
½ Pound of Macadamia Nuts

Add the tapioca to milk and cook in a double-boiler until the tapioca is clear and mixture thickened (about fifteen minutes). Stir well while cooking. Strain while hot through a fine sieve, stirring well, but not rubbing the mixture through. Cool. Add the sugar to egg whites and beat until stiff. Fold in cream, vanilla, Macadamia nuts. Turn into freezing tray and freeze for about four hours.

KONA COFFEE—is an Island coffee raised on the island of Kona. Make it with loving care by your best method and serve clear, black, and strong with the Macadamia Brittle Bisque.

More Hawaiian recipes—Other culinary delights of the modern Hawaiian table include the following.

FRIED AVOCADO CUBES—Chunks of avocado dipped into cracker-crumbs and fried quickly in hot, deep fat. These are served on toothpicks and are popular at tea-time or with cocktails.

MINTED PINEAPPLE—Chill choice lengthwise sections of pineapple within an inch of their lives. Canned pineapple spears can be used. Just before serving, place in a glass fruit bowl, and pour over a simple syrup to which a dash of lemon-juice and mint leaves, pressed through a fine sieve or shredded, have been added. The syrup should stand in a cool place until all ingredients are well-blended. This is an especially appealing dessert when the thermometer is reaching for the ceiling. So is the next one.

HAWAIIAN ORANGE SHERBET—Take one pint of canned Hawaiian pineapple-juice and combine with the juice squeezed from one and one-half dozen oranges and one teaspoonful of chopped mint. Freeze and serve in iced tea or ginger ale.

FISH WITH COCONUT SAUCE—Use any of the large white-meat fish. Place a piece of fish weighing one and one-half to two pounds in baking-pan, rub with salt, and pour over it the cream made from grated coconut and milk, brought to the scalding point, cooled, and squeezed through a cloth. Baste several times during the cooking with coconut sauce. Bake twenty minutes per pound in a moderate oven. Serve with sauce from pan.

PORTUGUESE RED BEAN SOUP

2 Cupfuls of Red Beans
1 Small Sliced Onion
1 Clove of Garlic Cut Fine
1 Large Potato
1 Tablespoonful of Shortening
Salt and Pepper
Paprika and Cayenne
1 Can of Tomato Sauce
2 Quarts of Water
2 Tablespoonfuls of Lemon-Juice
1 Small Cabbage
½ Cupful of Macaroni

Cook the beans in plenty of water until done. Add the onions, garlic, diced potatoes, salt, pepper, shortening, and cook fifteen minutes. Add tomato sauce and cook five minutes more. Add the water and lemon-juice. Mix and simmer until vegetables are well done. A small, chopped cabbage and macaroni may be added to beans and cooked about fifteen minutes before the other vegetables are added.

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SPRING LOOKS—1941

(Continued from page 45)

The Album Look. A touch of the old family album in your costume can be enchanting—once in a while. If you're young, pretty. If you stop well this side of looking like a daguerreotype.

You might begin with bangs—soft, curly ones brushed up from your brow. To frame them, nothing looks prettier than a bonnet. There's one on page 46, worn with a bolero suit—edged with scallops that look like Victorian needlework. Or if you can't quite see yourself in bonnets, level a little bicycle sailor across your bangs. Bonnet or sailor goes prettily with Regency suits. Your suit might have a gold watch-chain; an arrogant stock.

Or achieve the album-look with a basque-bodiced dress—newly ascendant fashion. One of the earliest arrivals is on page 82. And there's a basque on that blue-and-red printed dress on page 66 that will give you a waist as small as any in an album.

The Modern Look. Perhaps you feel that a Studied Effect (capital E) is not for you. You move about in a busy, active world, you like easy, modern clothes that will make the best of you—without taking too much Wearing. Choose, then, for this spring, a casual suit in beige or grey or soldier-blue. And team with it any of those red-cent-red accessories on page 60. Or have a bright red wool redingote coat—there's a beauty on page 67—which you wear over a black-and-white dotted dress.

For town-country wear, have a casual cardigan atop a buttoned-up dress—perhaps a knitted one. There's not a stitch smarter than knitted ones for spring. You see several new knitted costumes on pages 62 and 63. If you love prints—and most of America does—see that your prints have a little more colour than they did last year. Why not have that heavenly fuchsia-and-blue printed jacket-dress on page 67?

For evening, consider that shirt-waist dress on page 65—the one in alternating stripes of turquoise and flame. You can dine in it, dance in it, be both colourful and comfortable. On page 48 is another dress for your Type—a black tunic-dress, extraordinary only because it is so extraordinarily simple.

The Romantic Lady Look. Perhaps you lean toward the romantic and away from hard-shelled sophistication. You needn't smother your dream—if you have the sure knowledge that romantic is the way you are, that your life doesn't "interfere."

Put on for evening, this spring, a dress as floatingly lovely as that pale blue one with ostrich feathers on page 49. Or a dinner-dress as dream-beautiful as the black bolero dress on page 58 of our March 1 issue...frills of black lace frothing at the throat and wrists, a flash of mauve-blue taffeta showing in the lining.

Put on, for day, a soft coat with gentle, sloping shoulders and dolman sleeves. Maybe have a soft suit in a dark shade and wear with it a hat and gloves of rhubarb-pink. Or think about a big picture hat. A picture hat is something a man really understands. And nothing could be more in character for you than a cape...a day cape, narrow in silhouette, perhaps a green one over a beige suit.

The Freshly Starched Look. The fresh-as-a-daisy look is one of the looks men like best—what they mean when they wave their hands and mutter that they like women to wear "something white somewhere." It can be frilly white or crisp-as-paper white.

Wear white accents with navy-blue—or, newer, with a beige or a grey or a violet or a red or a green suit. Let your one extravagance be the most angelic hand-made sheer white blouse. Wear it with your suit...and add a sailor of white organdie.

Choose a new print with white linen frills at neck and wrist, such as on page 92. Have a starched white stock or a starched white piqué waistcoat and top that with a starched white piqué turban. Look at all the new pill-boxes and sailors made out of old-fashioned crochet—white and starched and stiff. And, last word, choose white accents that can be shampooed. (See pages 50 and 51.) The just-washed-and-starched look is the one that really makes you look fresh from a band-box.

A FAMOUS HONOLULU HOSTESS

By Kinau Wilder Ives

As the daughter of one of Honolulu's famous hostesses, Mrs. James Austin Wilder, whose house on the beach at Waikiki has for so many years been outstanding for its hospitality, I feel privileged to give you a few of her favourite recipes, which have been praised not only by visitors, but by the *kamaainas*, or old-timers, of Honolulu.

Of the typically Hawaiian dishes I will make no mention. In all the years I lived in my mother's house, I knew her to give only one luau, or native feast—and as the food was all prepared by native experts who hid their secrets from the Wilder ménage, I never learned how to prepare it myself.

The table seats twenty-two for a formal dinner; for an informal one, anywhere from forty to a hundred and twenty-five. Very small dinners have been found to be impossible—for no matter how small the list of guests is at the start, within ten minutes mother is having a dinner for fifty. To my mother, her own table offers a challenge to her own artistry. A lovely soft red damask cloth—gleaming silver—wine-red goblets, and Burgundy bougainvillea dripping from a Persian-blue bowl of her own design and making—soup-bowls in the same Persian-blue, oval in shape and held on either side by two fantastically fat Hawaiian gods, these also created by her.

Dinner may begin with a delectable mock-lobster soup, made of equal parts of tomato soup and consommé, with a dash of sherry, which is designed to fool the most intelligent palates. The entrée may be any one of several specialties of the house, the most popular of which is spiced beef, served with noodles, vegetables, and a salad mixed with green basil leaves. Dessert may be hot deep-dish apple-pie, with thick cream—which, on chilly tropical evenings, tastes and feels delectable, and which has helped to add fame to my mother's never-more-than-three-course dinners.

SPICED BEEF À LA WILDER

The spiced beef is one of the simplest of the Wilder dishes to prepare, but it must be started the day before it is to be served. For twelve people, buy about eight pounds of pot roast in one solid piece, without fat; lard it, and put it in a large saucepan. To this add one cupful vinegar, one cupful brown sugar, one teaspoonful of each of the following; cinnamon, ground cloves, nutmeg, allspice; five or six bay-leaves, and four or five large onions, sliced, with garlic to suit the taste. Let this all soak overnight. Turn the meat every few hours. Then put in a covered pot or Dutch oven and cook slowly for three hours, or until the meat almost falls apart. Salt to taste. Remove the bay-leaves and garlic, and thicken the sauce with flour, leaving the onions in. When ready, slice the beef, pour the gravy over it, and serve.

For buffet suppers, a famous Wilder dish is eggs and onions—which, served with a mixed salad and baked bananas, has for years attracted throngs of people to my mother's house for Sunday-night supper. To make it, boil the eggs hard, and the onions soft, and place them in a deep baking-dish; cut the eggs in half and cover both eggs and onions with a well-seasoned cream sauce. Cover all with grated cheese; brown in the oven.

Mother's favourite offering for light luncheons is another egg concoction, which, to the uninitiated, is liable to take the edge off one's appetite for lunch due to a badly burnt tongue. Into individual baking-dishes, pour thick cream, with at least one teaspoonful of salt to every dish. Place in hot water in the oven and, when the cream starts to boil, break a raw egg into each dish, cover with grated mouse-trap cheese, and allow to brown. This very simple dish has delighted such guests as the Editor of Vogue and June Platt, who partook of my mother's hospitality last year in Honolulu, when I substituted for mother, who was in New York at the time.

I shall content myself by basking in the reflected glory of my mother's culinary efficiency, of which I have set forth a very small part indeed. But to record *all* of her pet dishes might bring her wrath upon my head, for who doesn't love to serve choice morsels of food that are seasoned with mystery!

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IT'S A NICE UNION

(Continued from page 64) workmanship and a fine tradition. The wholesale prices of dresses made here cover a fabulous range from $1.37 to $375. In the wholesale market, incidentally, over 50% of the dresses are made to sell for under $10 retail; over 30% sell from $10 to $20.

Although it seems to feel the need of expansion, dressmaking is still New York's largest industry. The old careless and chaotic industry is feeling competition from more modern factories recently established in other places. New York dress sales amounted to four hundred million dollars in 1937; two years later, they had fallen to three hundred and fifty million dollars, a tremendous drop of fifty million dollars. In these two years, the New York dressmakers have seen their pay-rolls shrinking from ninety-seven million dollars to eighty-five millions. The union in New York was not slow in figuring that this sudden decline means that each member has one hundred and fifty dollars less in the year to spend on food, rent, clothing, and other items. Those lost wages also represent a decline in consumer dollars to be spent in New York, which would have given employment to other workers here.

PROMOTION is item one in the union prescription. Efficiency is item two. The union presented detailed analyses of the differences between efficient shops and inefficient ones, including wide differences in profits, although labour costs were the same. Most of the dressmakers work on piece rates and lose money in badly-managed shops, where they must wait for material or for repairs to the machines. It is in the factories which turn out enormous numbers of inexpensive dresses that the union efficiency plans are most needed.

Pointing out that bankruptcies throw union members out of work, the labour strategists have set out to show how industrial disasters may be avoided, how profits increased. At first the employers were stunned. Some said the efficiency clause was a death sentence. Others clearly feared some Trojan horse.

Julius Hochman, who is responsible for these history-making proposals as well as for putting them over, has been a gifted labour negotiator for twenty-five years. For the past twenty years, he has been general manager of the Joint Board of the Dressmakers' Union, the largest affiliate of the International Ladies Garment Workers Union. At forty-nine, he is one of the country's most cultivated labour leaders.

Russian-born, he is fanatically devoted to the new country that he acquired at the age of fifteen, when he slept on park benches and lived on crusts. (But he never regretted the comfortable home he had left behind him in Bessarabia.) With iron-grey hair, blue eyes with portentous eyebrows, and the mobile face of the actor, he sometimes looks in photographs like John L. Lewis, Wendell Willkie, or Franklin D. Roosevelt.

His big voice shouts down opposition. His laughter is explosive and engaging, and he would rather turn a good phrase than eat a good dinner any day. Like Luigi Antonini, chief of the Italian dressmakers, he has a bit of the prima donna in him. He has travelled much in Europe and South America, and he enjoys books, music, paintings, early American furniture, and country life. Fiercely contemptuous of stupidity, he leads the somewhat feverish life of a thoroughgoing intellectual. Although he frequently yearns for a dog and a quiet life, he loves the tension, the battle of labour negotiations.

When a new agreement is to be signed between the union and the employers, Mr. Hochman shuts himself up in the hotel where the meetings are taking place; he may not emerge into the light of day until weeks have passed. Going into the struggle with complete singleness of purpose, he forgets to eat, smokes cigarettes constantly, ruins his voice, and complains that he has forgotten how to sleep. During a labour fight once, he left his hotel one night for dinner. This was taken as evidence that Mr. Hochman felt the union victory was in the bag.

Although he can be a witty, harsh, and dangerous opponent, and prefers the epithet of hard-boiled to almost any other,

IT'S A NICE UNION

Hochman shows an understanding of employers' problems. At hearings before the Impartial Chairman of the dress industry, he has often played the brilliant rôle of prosecuting attorney. At one hearing, a hysterical small business man, charged with violations of the collective agreement, lost his head, crying shrilly that he was going to kill himself. After a moment of shocked silence—there being an off chance that, instead of putting on an act, the little man really meant it—Mr. Hochman rushed to the reassurance of the employer, quieting his cries. Then, patiently as a school-teacher, he showed the little employer how he could reorganize his business to meet the union demands.

Hochman, who likes to talk theory, says that trade unions are props of capitalism because as institutions they were born and rose to strength and influence under capitalism. "We work and function in an industry," he says, "we can not have work unless the employers are successful in their business. If the employers do not catch the needs of the times, the union, to serve its members, has not only the right, but the obligation to improve the industry." Such constructive approaches, of course, are opposed by the Communists, who have repeatedly attacked the Hochman plan.

THE unconventionality of the I.L.G.W.U. seems just to have grown, like Topsy. A union in the past has seemed unconventional when it appeared trying to become a conventional and accepted part of its community. The International has more colour than the Chase National Bank, but it aims at making just the same kind of analysis and report of its financial condition. Its Unionists are not shy about the six million dollars they have.

As well as being rich, the International is a landed proprietor, owning a million-dollar estate of a thousand acres in the Poconos. Ten thousand members visit Unity House each year at the modest cost of nineteen dollars a week. The Union Health Center, on Seventh Avenue, is staffed by nearly one hundred physicians, with almost every kind of equipment, and receives one hundred thousand visits a year from union members who pay only nominal sums. The popular educational department offers varied courses, trains bands, puts on art shows by its members, puts on plays.

On November 21, 1937, the union nonchalantly invaded Broadway. Labor Stage, the boys and the girls from the shops, put on a revue called "Pins and Needles" in honour of the tools of the industry, and grossed over a million dollars. Its immediate success brought a startled carriage trade to the small theatre the union first engaged, and sent them out humming "Sunday in the Park," or laughing over "It's Not Cricket—to Picket!" "Pins and Needles" stayed on Broadway for two years and nine months, a record for musical shows. Road companies covered the country twice.

The International has the strength of a quarter of a million members, all paid members. In New York, its membership is about 135,000, divided mostly between cloakmakers and dressmakers. Under the able generalship of David Dubinsky, who was soon to become president of the International, the Joint Board of cloakmaker unions established a collective agreement after the strike of 1929. The dressmakers set up an industry-wide agreement after a strike of four days and four nights in 1933, and since then there have been no big strikes.

President Dubinsky learned about industrial bargaining the hard way. As a boy of seventeen in Russia, he helped lead a strike which included his father's own bakery. He was promptly slapped into a Czarist political prison and later exiled to Siberia. He came to this country in 1911, learned the cloak-cutting trade, and soon became active in the cutters' local. His rise to one of the most important labour positions in the country was the natural result of his qualities as a leader.

The International has always been gifted in developing issues that were vital to its membership and also important to the community. Very early it showed a (Continued on page 127)

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House & Garden APRIL DOUBLE NUMBER

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VOGUE'S SPOT-LIGHT

(Continued from page 61) He wouldn't read an arty play like "Liberty Jones." He wouldn't bother with just a propaganda play. All he stipulates is that the plays shall be big and not tragic.

Sam Harris was born near the Bowery. At twelve, he ran Wall Street errands. At fifteen, he was a pitchman with a piping voice, selling penny watches for a nickel on street corners. At seventeen, he hustled through office buildings with a towel, soap, and brush service. Harris was gay and young and funny, the best-liked boy in the offices. On the side, he arranged fights. He finally got hold of Georgie Monroe, an Irish blacksmith with a nasty temper, whom he matched against the prize-fighter, Terry McGovern. Booming, cajoling, and wheedling fights for him, he soon had McGovern bantam-weight, feather-weight, and light-weight champion, all at once, a record never equalled before that time. Harris put him on the stage, made a fortune for him, paid his funeral bill twice, and still calls him lovingly a wonderful boy.

Inspired by McGovern's dramatic glitter, Paddy Sullivan, the brother of Big Tim, a boss of Tammany Hall, asked Harris to go partners with him on a melodrama, "The Bowery After Dark." This led to the erratic firm of Sullivan, Woods, and Harris. They were a wild trio—two of them horse-race fiends, the third a fanatical faro player. When this group broke up, Harris teamed up with George M. Cohan to become the greatest theatrical partnership of the time.

But at first they needed money. To get it, Harris went over to Philadelphia to borrow cash from a bookie-politician. Afraid to ask, he waited three days, then, with three quick whiskies in him, he asked for twenty-five thousand dollars. When he got back to New York, he threw the pile on the table, Cohan asked him where he got it, and Harris answered "Philly." "Play Newark next week," said Cohan.

COHAN AND HARRIS—IMPUDENT PRODUCERS

They then started producing fresh, gay, young plays, with speed and pep and a native impudence—the country had never seen anything like them. After their openings, they always went to the golden Shanley's, and on Saturday nights they sat around Reisenweber's with Irvin Cobb and Charles Dillingham. Late in the afternoons, they went to a little *Bierstube* with Senator Bob Wagner and Al Smith, who was then Sheriff, just known to them as a great guy with an enormous passion for beer and ham sandwiches.

Cohan and Harris were the life of Broadway. They gave a thousand benefits, they almost bought the New York Giants, they dashed all over the country in their private car, they started rehearsals for some of their plays with only one act finished. And they skipped ecstatically from hit to hit, paying little attention to their infrequent flops. They rapidly put on, among others, "Get Rich Quick Wallingford," "Seven Keys to Baldpate," "Stop Thief," "Officer 666," and "Forty-Five Minutes from Broadway."

Then came the Actors' Strike of 1919. Harris was President of the Producing Managers' Association. And Cohan found himself caught emotionally as actor and as producer, the bitterest fighter against Actors' Equity. When the strike was ended, the leading dramatic show in town was the split between Sam Harris and George M. Cohan. Ever since then, they have been publicly making up, the final scene being played seven years ago at a benefit when these two elderly, shrunken gentlemen of sixty or more linked their arms and shuffled off to Buffalo.

In the twenty-two years since the split, Sam Harris has had about twenty-five smash hits. (By his definition, a smash hit is any show that sells out on its second night and runs with high profits for a minimum of six months.) Those twenty-five include four "Music Box Revues," "Animal Crackers," "Of Thee I Sing," "As Thousands Cheer," "Rain," "June Moon," "Nice People," "Cradle Snatchers," "Once in a Lifetime," "Dinner at Eight," "You Can't Take It with You," and the three now on Broadway. (He doesn't count such (Continued on page 127)

Si, Si, Valencia TRADE-MARK FRONTIER is the latest of those frolicsome little playshoes turned out by genius of Joyce of Hollywood. Next thing to going barefoot for exquisite foot freedom. It's made of Evans glove-supple "Valencia." This popular new leather is an exclusive tannage of . . .

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Vanity Fair Features

April 1st Vogue is charged with stimulating features as well as fashions. Appearing in its pages are Salvatore Baccoloni, the new basso-buffo at the Metropolitan Opera . . . Carmen Amaya, the astounding Spanish dancer whom Toscanini praised so highly . . . Major Barbara — Shaw's play, in its British movie version. Reserve your copy at your newsdealer's today.

APRIL 1st VOGUE at your newsstand MARCH 25th

THE CONDÉ NAST PUBLICATIONS, INC

IT'S A NICE UNION

(Continued from page 123) decided flair for publicity. Established in 1900, one of its early leaders and long-term presidents was Benjamin Schlesinger, who was a journalist as well as a tailor. When the first shirt-waist strike took place in 1909, New York City had been so aroused by the tragic fate of the girls who died in locked workrooms in the Triangle Fire that women of financial and social prominence, Miss Anne Morgan and Mrs. Oliver H. P. Belmont among them, joined the shirt-waist girls on the picket line.

In 1915, the dress began to push ahead of waists and skirts as fashionable wear for women. The industry began to make a great deal of money, as the custom grew of buying ready-made garments. A peak of prosperity in New York was reached in 1930, and since then the decline must be attributed partly to the depression, partly to the development of dress factories situated outside New York. The union has ideas about the number of workers necessary to make an efficient shop, as well as suggestions about waste, even in the highest-priced houses. The union demands have changed greatly from the pitiful demands of the shirt-waist girls in 1909.

Right now the problem is to persuade the manufacturers and contractors to take the first steps in reforming an industry. The representative of one of the associations, on the point of signing the agreement, drew back once more and made another pitiful appeal to the union to reason things out. Mr. Hochman's voice took on a liturgical cadence as he answered unintentionally in blank verse. "The time to reason is over," he said. "Is it the time to sign?" It was.

VOGUE'S SPOT-LIGHT

(Continued from page 125) minor successes as "The Nervous Wreck," which had a profit of four hundred thousand dollars, or "The Jazz Singer" with a three hundred thousand profit.)

Of all his plays, "Rain" shows best his genius for the theatre. From one act, read in bed, he guessed its vitality, bought it, and suggested how the authors should work out their second-act curtain. Every one fought with him later about the casting, believing that Sadie Thompson should be a plump girl. They were willing, however, to compromise on a thin actress with fat legs. Only Sam Harris held out for Jeanne Eagles, skinny and tense. By the end of the run, "Rain" had made a profit of a million dollars, Eagles was famous, and her portrait in the harlot's habit, painted by Guy Pène du Bois, was to hang in the Whitney Museum.

Like all his plays, it was produced on a hunch. If he isn't enthusiastic on first reading, he never purchases. He is always enthusiastic about George S. Kaufman and Moss Hart, who have rarely let him down. Once he even gave fifteen authors five hundred dollars each to write a play for him, but he never got so much as one act.

These days, he still does practically all the business details himself, making his production budgets, keeping reasonably within them. He likes to let a production rip—"Lady in the Dark" ripped up to about a hundred and thirty-five thousand dollars. Above all, he hates a shoe-string. Quiet, calm, rarely rattled, he loves satire and seed-cake. He is a softy for melodramas and admires a good popular song. At the moment, he is having his latest three plays, autographed by their authors, bound. The bindings match the other one hundred and sixty or so, already bound.

They rest in his office at the Music Box Theatre, along with the excessively carved chairs, his enormous desk, his photographs with fancy signatures of the most brilliant men in the theatre: George Gershwin, Ira Gershwin, Morrie Ryskind, Irving Berlin, Kurt Weill, Moss Hart, Donald Oenslager, Jo Mielziner, Harry Horner, Alexander Woollcott, the Marx Brothers, Victor Moore, George S. Kaufman, and Hassard Short. Like them, his productions are modern, impudent, fancy-dress stuff. Sam Harris, incidentally, is the best judge of a play on Broadway.

BOOKLETS
for the asking

To simplify your shopping and learn more about many products advertised in Vogue, write to the addresses listed below for these booklets. All are free unless otherwise indicated.

HOUSEHOLD

FLOWER ARRANGING
Volume 2, the 1941 sequel to the Coca-Cola Company's popular and practical booklet of last year, is now available. This is even larger than the 1940 edition and includes 48 flower arrangements, illustrated in colour. The pictures and material are both new. For your copy, please send 10c to The Coca-Cola Company, Dept. V, Atlanta, Georgia.

DE KUYPER LIQUEURS
come into their own in this booklet. If you have never realized the uses of fruit brandies and liqueurs in cocktails and desserts, this will come as a revelation. Several of the dessert recipes allow for variations, according to individual taste, and should go far toward making your reputation as a hostess. National Distillers Products Corp., Dept. V, 120 B'way, N. Y.

THE HOST'S HANDBOOK
is designed to give the modern host all the information on fine wines and liquors that he needs for successful entertaining. There is a brief history of the different kinds of spirits, information on how to judge their quality, a section of cocktail and canapé recipes, a page of general hints for the amateur bartender, and a chart showing what wines to serve with what courses in a formal dinner, and how to serve them. Please send 10c. Write to: National Distillers Products Corporation, 120 Broadway, New York City.

ENTERTAINING . . . THE STERLING WAY
is Gorham's charming new booklet that is brimful of suggestions on entertaining. The fine Gorham sterling sliver patterns are illustrated. For your copy, please send ten cents to The Gorham Co., Dept. V, Providence, Rhode Island.

ALVIN STERLING SILVER PATTERNS
each have a descriptive folder with price lists. Write for folders on the patterns in which you are interested: Chased Romantique, English Rose, Maytime, Mastercraft, Bridal Bouquet, Maryland, Della Robbia, Romantique, Chapel Bells, Gainsborough Alvin Silversmiths, Dept. V, Providence, R. I.

CONNOISSEURS' FOODS
is a booklet not to be missed by any gourmet. Its thirty pages list some of the more unusual foods and delicacies now being offered by Hammacher Schlemmer's Connoisseurs' Food Department, under the direction of Mr. John Johnstone, formerly with Charles & Co. Domestic and imported cheeses, coffees, tea blends, honeys, preserves, seasonings, game and poultry, and sea foods are some of the headings. Hammacher Schlemmer, Dept. V, 145 East 57th St., New York City.

HEIRLOOM PLATE'S SILVERSCOPE
has a movable disc which tells you the correct table settings for various occasions. By turning the disc you can discover what silver, serving pieces, table covers, decorative accessories, china and glassware are needed for a formal dinner, a buffet meal, a tea, a luncheon and so on. Please send 25c to Heirloom Plate, Dept. V, Sherrill, N. Y.

HINTS ON DECORATING
the Home of your Dreams, is a brand new booklet of suggestions on how to plan the decorations for your home. There is a wide variety to allow for individual choice, and illustrations show rooms decorated in different styles. An outline of the most popular furniture styles and their outstanding characteristics is also included. For your copy, write Sealy, Inc., Dept. V, 6666 Lake Shore Drive, Chicago, Illinois.

CAMPS

VOGUE'S CAMP DIRECTORY
The 1941 edition will be available by April 1. Here you'll find a selective list of girls', boys' and coeducational camps for children of all ages, prepared by Vogue's Camp Department, and arranged to meet individual requirements. Write to Vogue's Camp Department, Dept. 4, 420 Lexington Avenue, New York City.

WARDROBE

FORMFIT
has two charming new booklets—one is on their new "Nylies", girdles and all-in-ones made of nylon! The other booklet will also be of interest to you. It shows a whole wardrobe of Formfit brassières. The Formfit Company, Department V, 500 S. Franklin Street, Chicago, Illinois.

FIGURES AND FASHIONS IN "LASTEX"
You've been benefited by the "miracle yarn that makes things fit" consciously and unconsciously for years, and this new booklet will tell you many interesting things about "Lastex"—how it is made, how it is woven or knitted into fabrics. U. S. Rubber Company, "Lastex" Division, Department V, Rockefeller Center, New York, New York.

GRAFF HOLLYWOOD
has a booklet of pictures to illustrate what the words "tailored by Graff" really mean. Eight of their ensembles, including slacks, shorts, shirts and jackets are shown here, with a brief description of each. Graff Manufacturing Co., Dept. V, 1240 South Main St., Los Angeles, California.

TRAVEL

THE GREAT WHITE FLEET
of the United Fruit Company has a new 1941 picture folder of their winter cruises through the Caribbean. You'll find a day-by-day itinerary planned for you, and a list of optional shore excursions. For your copy, write to: United Fruit Company, Dept. V, 632 Fifth Avenue, New York City.

THE ST. REGIS
The St. Regis agrees that there is no place like home, but that at times un-homelike features are welcome. Many of these luxurious changes are described in an attractive illustrated booklet, but many more cannot be shown, for they are the behind-the-scenes activities of this fine hotel that anticipates your wishes and fills your needs. The St. Regis, Dept. V, Fifth Avenue at Fifty-Fifth Street, New York City.

SARATOGA SPA
is an informative booklet about the therapies of this beautiful health resort. An analysis of the healing waters, prices for various treatments, and a list of hotels and boarding houses are given. Saratoga Spa, Dept. 602, Saratoga Springs, New York.

THE CLOISTER
has a new booklet, full of pictures to illustrate the year 'round charms of Sea Island. Here you'll find golf, tennis, riding, hunting, fishing and shooting in picturesque and delightful surroundings. Write to: The Cloister, Dept. V, Sea Island, Georgia.

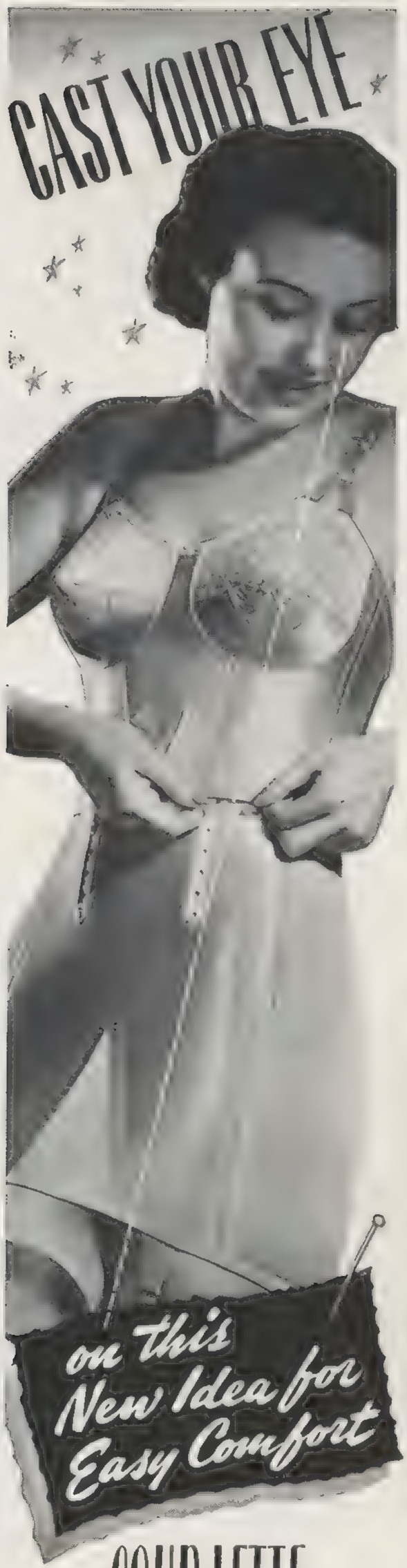
BEAUTY

FIRST STEPS TO BEAUTY
is Helena Rubinstein's helpful and authoritative booklet on the care of the skin. Simple home treatments to enhance your beauty are outlined; and special preparations to correct certain skin faults are discussed. Helena Rubinstein, Dept. V, 715 Fifth Avenue, New York.

BEAUTIFUL HANDS
outlines the authentic Peggy Sage manicure method that you may follow at home. Peggy Sage, Inc., Department V, 50 East 57 Street, New York, New York.

MILKMAID BEAUTY PREPARATIONS,
made of 80% milk, are described in a charming little booklet which explains why milk has always been a complexion aid, and how the Milkmaid preparations should be used. Write to: Milkmaid, Inc., Dept. V, 630 5th Ave., New York City.

CARE, COLOUR, FRAGRANCE—BEAUTY
The first three essentials and the final result, beauty, are thoroughly discussed in a charming new Ayer booklet. It tells you how to care for your skin, even if you have special problems, and there is an excellent make-up chart. Harriet Hubbard Ayer, Dept. V, 323 East 34 Street, New York City.



COUP-LETTE

A Perfect Solution for the Hard-to-Fit Figure

• Here's an adjustable-on-the-body set that gives you all-in-one smoothness of control, plus the easy flexibility and comfort of a bra and girdle. It's a patented Kabo idea and like *all* Kabo made *Self-Control* garments fits miraculously, because it is painstakingly hand cut. • Ask your favorite corset department for Kabo's Coup-lette. There are 8 different styles.

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SHOP, LOOK, AND LISTEN

The mechanics of successful shopping are a mystery to most men—and they're not exactly crystal-clear to all women, either. If your life depended on it, you'd probably have a hard time analysing just why, from time to time, there's a flat failure among your shopping successes. Yet, if you think it over, you'll find it was always caused by one of two things. You weren't in love with what you bought at the moment you bought it—you dreamily hoped it would "grow on you" afterward. Or you were in love, but not realistically.

If you follow these two rules—buy only things you adore, and be sure you adore them realistically—you won't have failures. This means, though, that when you shop, you must make yourself immune to all flattery. Flattery from the outside, *and* flattery that's subtly self-induced. Examine yourself in the harsher daylight over by the windows, as well as in the trick lighting of the fitting-room. Be sure that your reflection *really* looks well with that bunchy treatment around its hips, and not just because the mirror is one of those special affairs that makes every one appear nine feet tall and four inches wide.

But, even more important, don't *you* go "making allowances." Don't think a hat will be necessarily magnificent on you later because it looks passable now with your hair all messy. Have your hair done properly, and demand of the hat that it be magnificent right then and there before your eyes. By all means wear comfortable low-heeled shoes on a shopping excursion—but if you're out to get an evening dress, take high-heeled slippers (if you wear them). Don't accept it on faith that the extra height will make all the difference. *See* whether it does or not.

And remember, oh remember, to wear a good girdle. Also, please, if you're on a diet, don't buy for the rosy, optimistic future. Get things in the size you are at the moment, or *wait* till those contemplated miracles have happened. And bear in mind that unless you do very special, aimed-at-one-spot exercises, the stern truth is you have to take off ten pounds before one-half inch comes off any single part of you.

Many tricks you may never have thought of can make shopping easier and more exciting for you. For instance, do you have charge-accounts at *all* the good stores in town? You should, you know. Charge-accounts are more than a credit device. They are a store's guide for informing you of all its sales, well in advance of the general public. The sales are kept private for you, besides, usually for three days or so—which means a chance at the cream of un-picked-over bargains.

Stores also notify their charge customers of the arrival of *new* merchandise, in time for you to rush in and try on all arriving clothes. And lastly, the store where you charge gladly acts as a sort of personal secretary for you, reminding you of such matters as storing your furs, come warm weather, and getting gifts monogrammed well ahead of gift dates.

The salesgirl, too, can probably help you more than you now let her. Most women are careless about this, delivering themselves into the hands of the first girl who approaches them. And a different one each time. You wouldn't dream of doing that at your hair-dresser's, would you? Yet your clothes are certainly as important to you as your hair. You ought to have a pet salesgirl, just as you have a pet hair-dresser. Some one you've chosen carefully, and henceforth go to loyally. Some one who's grown familiar with all your problems and predilections, who has intelligence and sympathy for your prides and prejudices. Some one to be, henceforth, your own personal jewel.

She won't waste your time and patience urging you into clothes that were never meant for you. She will, on the other hand, unearth things you might not have guessed were meant for you. (Remember, she's seen them on other people, and knows how that line, ambiguous on the hanger, can change shape on a figure.) And if you like, she'll even be glad to send you personal post-cards whenever something awfully alluring for you shows up in her department.

ROYAL RINSE

An Easter gift package to hold Royal Rinse. You purchase hosiery, too, to make the gift complete. Put finger-tipful of Royal Rinse in cool water—wash in a jiffy. No suds, no repeated rinsing. Preserves elasticity, delicate dye tints. Mud, grease or suede marks easily removed while wearing hosiery. Economy jar (3 months' supply) **50c.**

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Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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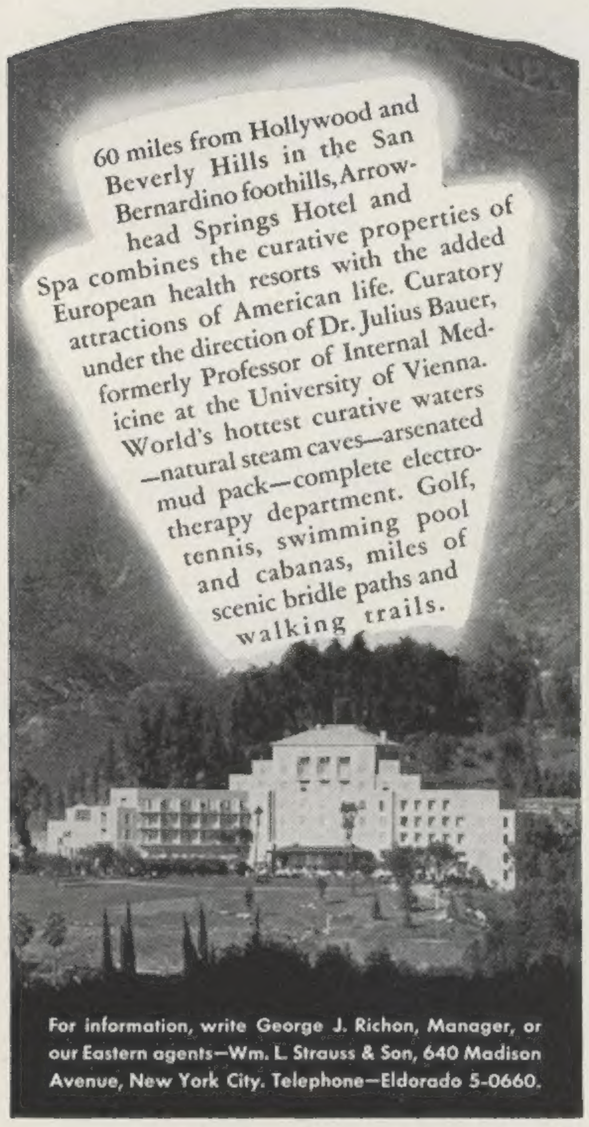

SHOP, LOOK, AND LISTEN

Maybe you "walk into" some standard size. And...maybe you don't. If you don't, take time to call the fitter in. Telling yourself that you can get a little neighbourhood tailor to do it more cheaply is all very well—*if* you really know a neighbourhood tailor, and *if* you've really conscientiously gone to him in the past. Examine your conscience about it, though. If you never got around to that tailor before, you probably won't this time, either. Ask yourself whether buying a non-fit dress is saving a couple of dollars—or throwing away the whole price of the dress.

You'll find it a good investment, too, to have girdles and brassières properly fitted. Doctors will tell you that they do much more good that way—in fact, ill-fitting ones can be actually bad for you. If your weight doesn't change much, have a record made of what alterations were necessary in the model you like, and let that serve for future fittings. You can use a time-economy like this in other ways, too. If there's a really good slip you've become attached to, jot down its number and the name of the girl who sold it to you. Slips are a less changing stock than most things, and you'll be able to call up and order more of them any time you like.

Shoes, on the other hand, *do* change frequently, so it's smart, there, when you find a pair you like especially well, to buy a second pair in another colour, even if you don't plan to wear them immediately.

Many women buy blouses and sweaters without ever trying them on. This is a very foolish mistake. The cut and the hang and even the size often vary beyond all prediction. And you don't look any better than the next woman in a skimpy little blouse that comes hiking up out of your skirt.

Also—do take advantage of the clear, explicit markings of merchandise. On every furred article is a tag. On every tag, the *last* word tells you the name of the animal which originally bore the fur. When a tag says your new coat is "sable-dyed squirrel," it always means that no matter how closely your coat now resembles sable, it started life as a bevy of squirrels.

Fabrics, too, obligingly tell you the plain, unvarnished truth about themselves. If they're made of rayon, they always say so clearly on the tag. If they're part rayon and part silk or wool, they say that. Just that. And the order in which it's said is the order of their predominance. A "silk and rayon crêpe dress" is a dress which contains some silk and some rayon, but more of the silk than the rayon.

Even stockings are marked self-revealingly. If you find nylons priced suspiciously low, you need only look at their soles. There you will see plainly stamped the word "Irregular"—if they *are* irregulars. If the word isn't stamped there, you know they're not. (And by the way, did you realize that stockings in all price ranges come in graduated lengths, two or three different ones for each foot size. All you have to do is ask for them.)

The companion equation in shopping is, of course, entirely up to you. By all means shop alone, if you're sure of your judgment and like to whiz through as fast as possible. *Never* shop alone if you're one of those soft-hearted little creatures who buy heaps of unwanted things rather than hurt the poor salesgirl's feelings. Take along a friend—a good, tough-fibered friend, please, not a melting, kindred spirit. Never under any circumstances take a flatterer.

If you dress chiefly to please a specific hard-to-please man, why not try to lure *him* along sometime? It might be particularly worth-while to have him around when you're shopping for a hat, if that's what he happens to pick on you most about. And in any case, of course, read your Vogue *before* you go, so you'll know what's new, what's good, what's thoroughly established, and what's extremely high-fashion, and—perhaps above all—what's available and at what kind of price.

Sportleigh

CLASSIC SUCCESSES

The "Boy's Coat" as pictured is one of many stay-in-style Sportleigh Classic coats that enjoy season-after-season fashion success.

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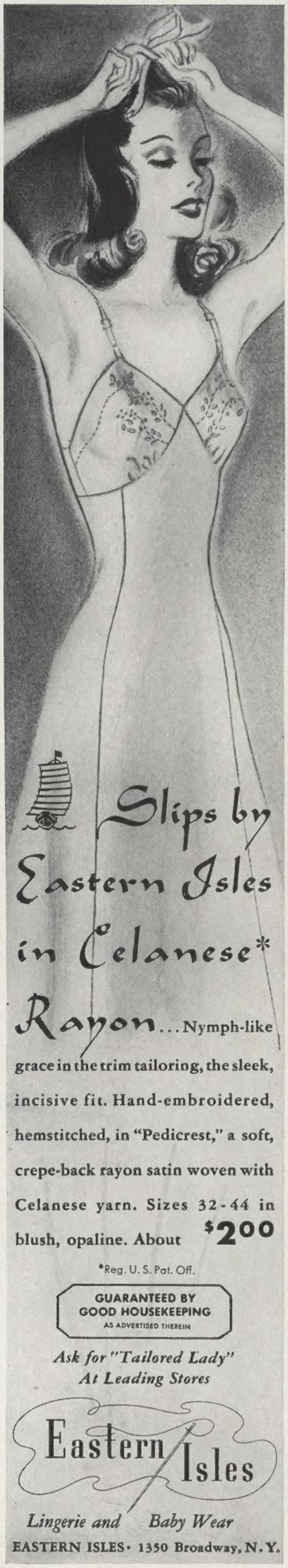

VOGUE COVERS THE TOWN

Retreat perfect

A fine place for escapists at any time is Sunshine Terrace at Croton-on-Hudson. Here in her rambling, comfortable house, Ann Robinson takes in a maximum of fifteen women guests at one time. (An awful lot of women with jobs come here—actresses, writers, and just charmers—usually to take off a few pounds or get a good rest.)

It's a charmed life for a week-end or even for a few weeks. The underlying theory is to leave you absolutely alone for as long as you want. Breakfast comes when you ring for it, and there is no community eating. You are free to wander about the place, to lie on the terrace (in a cross between a mammoth *chaise longue* and a deck-chair) soaking up sunshine, or in the season, if you must be energetic, there's an excellent tennis-court.

Included in your fee is a special vitamin-strong liquid diet, on a two-hour schedule; and every day a half-hour under an electric blanket and a half-hour massage. Rates start at $6 a day for a single room.

P. S. You're not limited, however, to liquids—such things as steak, chicken, vegetables, and salads are all on the menu. You have to order them specially and pay extra—but they don't cost much. One of the dishes is called Pampered Chicken, and that's about what you'll feel like after a few days at Sunshine Terrace.

"Circus and the Stage"

The garish glamour of the circus—its shadows and screaming colours—has been caught in a group of oils, water-colours, and drawings now on exhibit (and also on sale) at the American British Art Center, 44 West Fifty-Sixth Street.

Among these are water-colours of clowns and circus dancers done in soft semi-tones, by Simkhovitch. Jean de Bott has painted some oils, no bigger than the lid of a cigar-box; they are done on wood in brilliant, light-struck greens and yellows.

Called just "Circus and the Stage," the show includes a number of stage-sets and designs. Among them are the glowing, rich, 1903 costumes worn by Katharine Cornell in her revival of "The Doctor's Dilemma." They were designed by Motley of London—the firm that did John Gielgud's sets and costumes when he was playing at the Old Vic. (Motley, incidentally, is actually two sisters and another girl—one is in England, the other two are in New York.)

Antebellum

High on the bluffs of the Mississippi, looking down on the river, is the Deep-Southern city of Natchez. Beginning March 22 through April 6, the Natchez Garden Club holds its tenth annual Pilgrimage—opens about twenty of its loveliest houses to visitors. Of these old houses (almost all of them still lived in), none is more gracious than "Melrose." Built in the middle of the nineteenth century, in the days of gala entertaining, "Melrose" has three parlours, each done in variations of the same brocade—a soft green on a warm yellow background. Though the furniture is almost all Victorian, it's a light-hearted Victorian, keeping a faint quality of French gaiety. There are elaborate French bronze chandeliers (now electrified—they were designed to burn whale-oil) and mantels of gun-metal coloured marble.

Incidentally, one of the few known landscapes painted by the great artist-naturalist, Audubon, hangs at "Melrose."

Diminutive boîte

You can't keep a good restaurant *sous cloche* for long, and the Café du Parc, at 17 East Sixtieth Street, is proving that point by really packing them in. It's tiny, but is in perfect scale and is done in beguiling pink by Vernon McFarlane.

If you are planning on dining here (the food is particularly good), it's best to reserve a table—there aren't many, and they go awfully fast. Here is the hard-to-find combination—a dine-and-spend-the-evening place, as well as a drop-in-for-a-few-minutes spot. The entertainment is casual—there may be a violinist, a guitarist, or a mind-reader—or all three.

Wien, Wien

In the days when Vienna was in Austria, there were, in that fairy-book country, any number of gemütlich restaurants. Just such a one can be found here in New York, tucked away at 1256 Third Avenue, near Seventy-First Street. It's called John Strobl's and is run by John himself.

It's small (you'd better plan on dining late and missing the crowd), and its only attempts at decoration are a few scattered railroad posters of Austria.

The food is excellent—and incredibly inexpensive (you can get dinner and a couple of glasses of domestic wine for about a dollar). The thick, peasanty soups, the goulash, and the rhum cakes are unbelievably good, and you can even get Viennese coffee—great cups of it with *Schlagobers*, that wonderful Austrian version of whipped cream.

Curtain call

A new kind of "backstage view" is on exhibition at the Art Students League, 215 West Fifty-Seventh Street. Here is a big show of costume designs by the great, the near-great, and the to-be-great of the theatre. It includes the stylized sketches by famed Robert Edmond Jones, as well as John Koenig's fine, brash costumes, that nightly startle and astonish the audience at "Pal Joey." (The show has been put on by the designers' union, the United Scenic Artists of America.) "FLANEUR"

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